

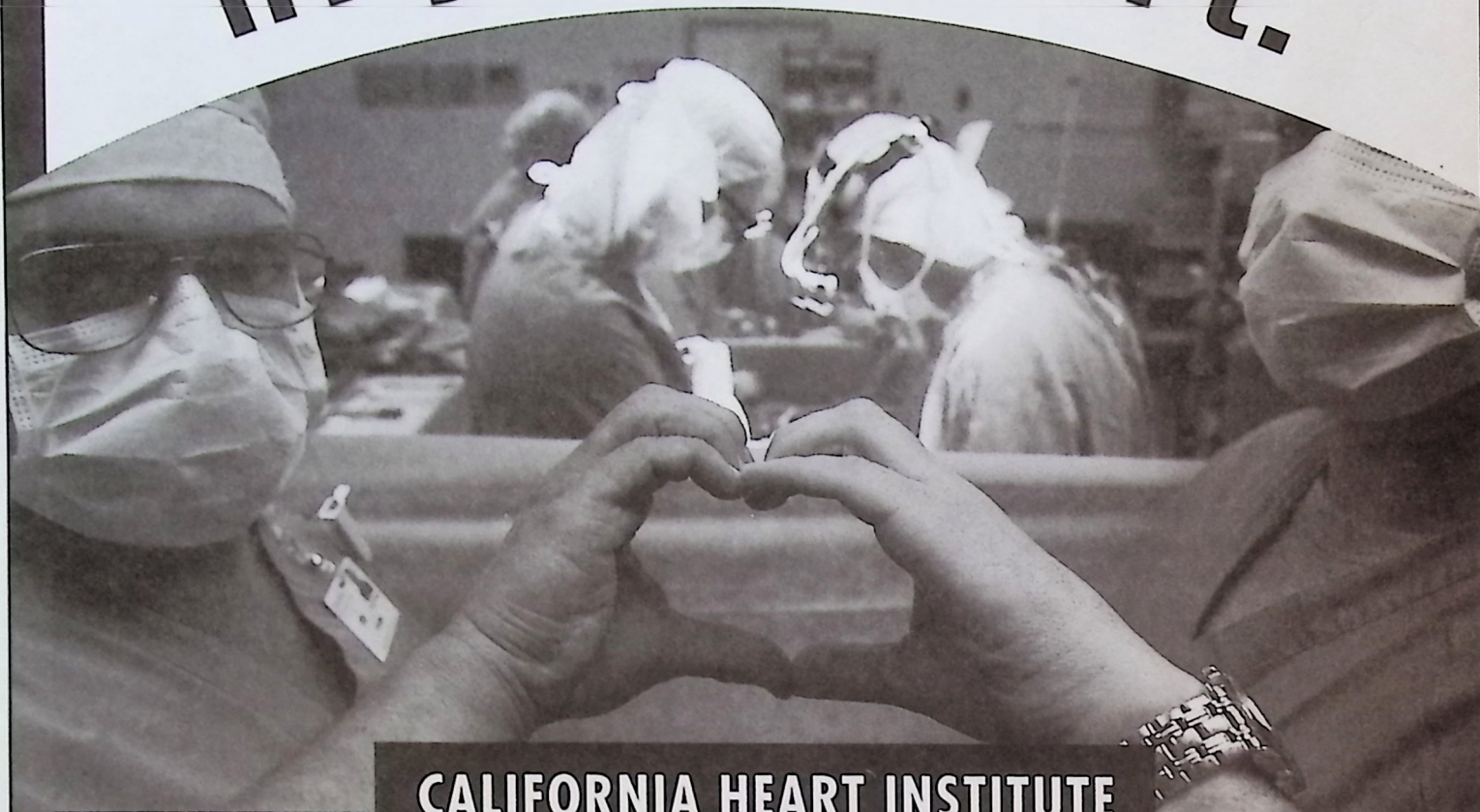
JEFFERSON MONTHLY



The Growth Myth

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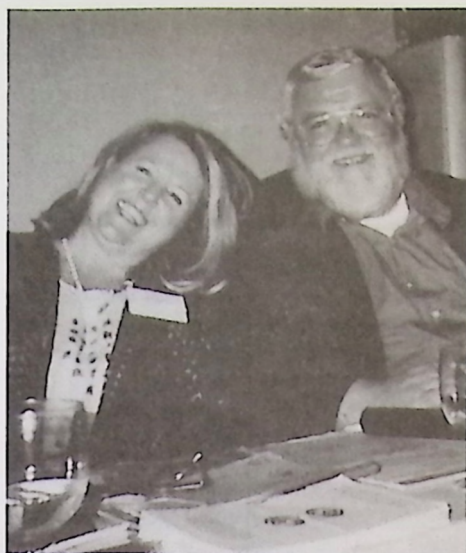
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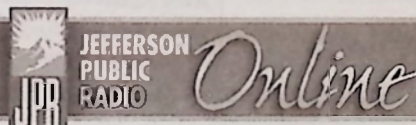
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Justine and Michael Toms, hosts of NPR's *New Dimensions*, will host an evening talk and a weekend workshop in Ashland. See Artscene, page 28.

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ON THE COVER

New Ashland housing developments signify the Rogue Valley's tremendous recent growth. Alarmed at the changes, many wonder what can be done. See feature, page 10. Photos by Eric Alan.

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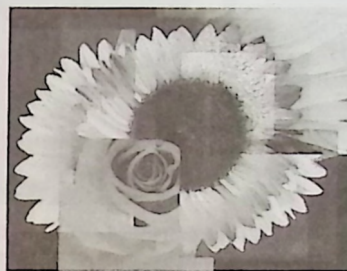
MAY 2001

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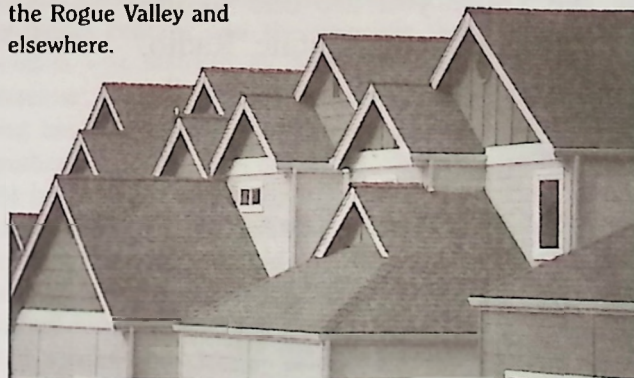
8 Art in Bloom

Medford's downtown, often neglected in recent years even by its own city's residents, is gaining momentum towards a cultural and social renaissance. The neighborhood that includes Vogel Park, the Craterian Ginger Rogers Theater, the Rogue Gallery and the new library-to-be will now also be hosting a large outdoor festival of art and horticulture. Eric Alan takes a look at how *Art in Bloom* fits into Medford's revitalization plans, while the city's mayor admits she's a fan of BHAGs.



10 The Growth Myth

Deeply ingrained in our social consciousness is the belief that growth is a fundamental sign of health. Even among those who question that premise, many believe that growth—in this region and across the globe—is inevitable. Yet there are those who dare to believe that growth can be stopped, and should be. One such group is Alternatives to Growth Oregon (AGO), led by Andy Kerr. Lorie C. List examines AGO's ideas and the true dimensions and costs of growth, in the Rogue Valley and elsewhere.



Until recently, this Ashland neighborhood was an open field.

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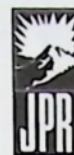
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TUNED IN

Ronald Kramer

Convergence and Creativity

Several years ago the big buzz word in the multimedia world was “convergence,” referring to the anticipated joining of radio, television, computer and telephonic instruments into a central entertainment instrument for both home and portable use. Some of that technology has already come to pass and other pieces of that evolution are emerging. Like most trendy buzz words, however, the term “convergence” has faded from the scene.

Yet, in ways that the concept of media convergence never addressed, we are currently observing media convergence of another form. In a development every bit as striking and important, the ownership and control of multiple media platforms are telescoping into the hands of ever-fewer forces.

Despite well-deserved criticism over much of the content of our mass media, I think that most Americans would agree that they have, in the aggregate, served our nation well. Beginning in the post-Civil War period, press coverage of politics of wealth, the rise of unionism, and our role in the world's affairs, led to the abandonment of isolationism and the rise of a middle class which possessed both the understanding to be politically influential and the wealth to pursue the American dream. Broadcasting entered that scene and extended those intellectual offerings while simultaneously affording all Americans the opportunity to easily experience our nation's best cultural offerings. In the process these industries helped forge a central American identity while simultaneously celebrating our national diversity. Could jazz, for example, have become America's unique cultural emblem without the broadcasting and recording industries?

Yet it seems to me that the reason these systems have served us well are less understood. The professional entertainment equation, at its simplest, consists of a performer on stage and an audience which has purchased tickets to participate in that experience. The income, expense, profits and benefits of the procedure are simple and easily observed. The more complex mass media have necessarily industrialized that process. Many parties participate in the creation and distribution of content, gather and distribute the income derived in com-

plex ways, which makes tracking the benefits of the process more difficult. However, I believe that one central principle which we formerly honored has increasingly been overlooked.

Both the newspaper and broadcasting industries developed and flourished in an environment which honored localism. Because of our nation's vast geographic (and therefore cultural) dimensions, localism has always been valued as a foundation for media content and the principle that localism was fostered by both local, and therefore diverse, media ownership has long been a central federal principle. The number of radio and television stations which could be owned by any one party was limited, as have been the number of newspapers which could be commonly owned in a given community. Networks' control over the programming of their affiliated stations has traditionally been regulated, just as have corporate mergers between allied media industries. The federal government restricted vertical monopolies both by forcing the breakup of existing monopolies, such as NBC's forced sale of the ABC network in 1943 and the forced

separation of motion picture production from theatre ownership in the 1940s. This policy proceeded from two principles—a natural fear over any single party's achieving unhealthy dominance over the free flow of information to the electorate and a belief that more creatively vigorous programming would result from broader media ownership.

Yet we now live in an era of true media convergence, and the increasingly industrialized structure of the media has fed the feeling that this results from commerce rather than a passion to create content. While it is true that big business has important resources to make available for developing unusual or expensive content, those coffers should be viewed as a resource in the media equation rather than as a central motive for national policy. In my view the current media convergence economy is failing that test.

Recently the panic at the big three television networks was elevated as the smaller cable TV networks began producing audience ratings for their programs which were bigger than the big three networks were commanding. That isn't hard to do these days. The big three networks' programming has become stale and increasingly uninteresting. Some segments of the cable TV industry are exploring new arenas and can win by default. The aggregation of radio station ownerships has produced enormous capital gains and operating profits for their megasized owners—but they are also starting to produce lower ratings for individual stations which are increasingly programmed and controlled from central locations instead of in the communities they actually serve.

The merger of online, entertainment and media distribution companies, such as AOL, Time Warner, Disney, ABC, Viacom, CBS, and Yahoo, are accelerating a world in which fewer central media owners will control the development and distribution of the central media “appliances” which the convergence gurus predicted a few years ago.

And what is the casualty of this trend? I think it's the local creative spark which has successfully driven our media culture for many decades. Whether that local spark is the young talent just starting out which has the ability to see the world slightly differently and effectively share that vision, or the local or regional cultural peculiarities which become

CONTINUED ON PAGE 5

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JEFFERSON ALMANAC

Diana Coogle

Sitting on the Deck on a Beautiful Spring Day Playing Mussorgsky's "The Castle" on the Guitar


Don't strum the strings like a dadgum folk singer. And for God's sake don't pluck the strings; you're not playing a banjo. For each note, push the string straight down towards the wood of the guitar. Let each slide around the sandpaper-polished, rounded fingernail, clockwise, like a brook sliding around a yew trunk. Let each stroke beckon to the sound that swirls unheard inside the hollow of the guitar. To pluck a string is to pick up that sound and throw it at the world; to stroke a string downward is to coax that sound to give itself to the world.

And don't fling your left-hand fingers around the fretboard like a frenzied Rastafarian. This isn't a race to see whether the right-hand fingers or the left-hand fingers will get to the note first. Relax. You have plenty of time to reform the fingers into the shape of the next chord. Let them float from string to string, not zip to each position, then hesitate uncertainly ("Is the middle finger poised for C? Is the little finger stretched far enough for A?"), and then crash land just in time for the beat. No, let them float gently and beautifully; let them alight on the strings as gracefully as a great blue heron floating on her large wings and landing in the stream with only a tiny ripple of water, already balanced and steady on her long, thin legs.

Please! Don't choke the emanating sound, cutting it off at the throat by chopping the left hand into the chord ahead of the beat. Those fingers must land at the same time as the right-hand fingers stroke.

The actions are simultaneous. That's what the beat is for: to see that all fingers work exactly, precisely together. It is not that the landing of the heron caused the water to ripple, but as though water and heron met each other, mutually inducing the beautiful, shimmering movement. The fingers of the left hand float between notes; they land

at the precise moment the right-hand fingers stroke the same strings. And then the sound is released, freed, given to the world not in single units choked off and restarted, but in long, glorious successions of sound. This is legato; the heron rises and soars and lands again; the stream flows and swirls and ripples,

and music pours out of Mussorgsky's "Castle." 

LET EACH STROKE

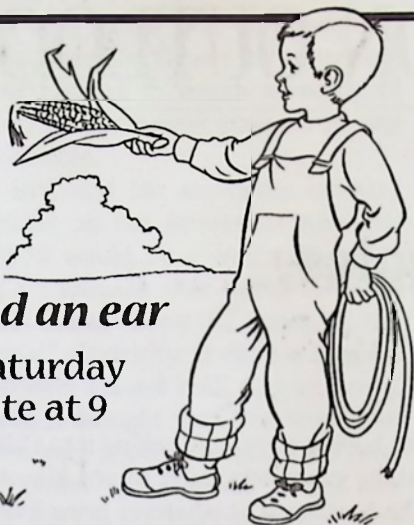
BECKON TO THE SOUND

THAT SWIRLS UNHEARD

INSIDE THE HOLLOW

OF THE GUITAR.

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.



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TUNED IN *From p. 3*

part of our national consciousness, these are local contributions to a desirable and diverse media fabric.

Convergence—at its best—is the coalescing of those forces in a way which optimizes the end result for the public while maintaining their separate, seminal origins. At its worst, convergence is the consolidation of balance sheets which freezes out the germination of local opportunities for meaningful exploration and expression.

Increasingly, our national leaders seem to see only the latter course. If those trends persist in the evolution of our newer media platforms, I fear that twenty-second century America will prove a far more monolithic and less interesting place than our nation deserves. ■

Ronald Kramer is JPR's Executive Director.



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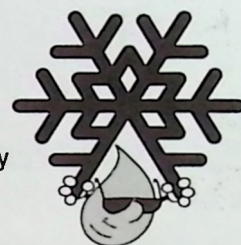
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JEFFERSON OUTLOOK

Russell Sadler

Power Struggles, Revisited

Oregon's State Climatologist George Taylor is lying low these days. Last fall, Taylor predicted this would be a wet, colder than normal winter. But temperatures were about normal statewide. Rainfall was 30 to 80 percent below normal. The resulting snowpack is 40 to 80 percent below normal. Many of the region's reservoirs are at record lows. The spring runoff will not refill those reservoirs.

The powerful Pacific storms that sweep the Northwest and create the snowpack that refills the reservoirs usually begin in January and march relentlessly across the landscape into April. That storm pattern did not establish itself this winter. Thus, Taylor revised his forecast in February.

"We are now officially in a pre-drought condition," said Taylor from his office at Oregon State University.

Lack of rain forced the Bonneville Power Administration—the agency that sells power from the federally-owned dams in the Columbia Basin—to spend \$50 million in just one week buying power on the open market for use in the Northwest. Inflated by an alleged natural gas shortage, the price of those power purchases quickly showed up in Northwest electric bills. The surplus power the Northwest usually receives from California and the Southwest in winter to replace the surplus power the Northwest sends southward each spring was not available, for reasons you read about in the newspaper every day.

Northwest power sent southward may be compassionate, but it is not charity. It must be returned. The currency on the North-South Intertie is kilowatts, not cash. Whoever eventually takes the responsibility

for buying power and selling it to California utility customers must return kilowatts to the Northwest at whatever price it costs to generate them. The unanswered question is whether California will have any extra kilowatts to send northward in the foreseeable future.

Some readers may vaguely remember we have been through this scenario before.

It was the winters of 1972-'73 and 1973-'74. Then, the Arab oil embargo against countries that had supported Israel in a recent Middle East war was in full swing. Chaos at the Oregon gas pumps had been tamed by an idea from Don Jarvi, a bright, young aide to then-Gov. Tom McCall.

Long lines at the pumps shortened as people

queued up for gas every other day depending on whether their license plates ended in an even or an odd digit. Gov. McCall turned out the lights on advertising signs, dimmed street lights and asked everyone to huddle in blankets and comforters with our thermostats turned down to 65 to conserve electricity. That should not have been necessary in a region amply supplied with hydropower; but in the winter of '72-'73 many reservoirs were as barren as they are in the winter of 2001. The general public was not aware of the unusual draw-down of the region's reservoirs in the winter of '72-'73.

Also, aluminum prices were high in 1972. The aluminum industry asked BPA to sell "provisional" electricity to keep their pot lines going at below market prices for the power. "Provisional" electricity is power BPA can generate by spilling water from reservoirs, but at the risk of not having that power to fulfill firm power com-

AN ADEQUATE SNOWPACK
COULD HAVE BOUGHT TIME
FOR CONGRESS AND THE
CALIFORNIA LEGISLATURE
TO REPAIR THE DAMAGE DONE
BY THEIR FOOLISH
FREE-MARKET FANTASIES.

mitments later in the year when seasonal consumption peaks. Buyers of "provisional" power promise to return kilowatts to the system by purchasing power from any source available.

The BPA and the aluminum industry were betting on the forecasters who predicted 1972 would be a wet, cold winter creating a snowpack that would refill the reservoirs drawn down to generate the "provisional" electricity. It did not happen. The reservoirs did not refill. The winter of '72-'73 was a drought year. The aluminum companies were unable to replace the "provisional" power when it was needed the winter of '73-'74. The reservoirs where the industry has water rights did not refill and the Arab oil embargo made it difficult to buy thermally generated kilowatts at any price.

The events of the winter of '01 had an eerie similarity to the winters of '72-'73 and '73-'74, for those of us who lived through them. We were asked, again, to turn out lights, lower thermostats and sit swaddled in comforters. Unfortunately, kilowatts are harder to conserve now because the easier things have been done. Northwesterners reacted to the winter of '73-'74 with unprecedented efforts to end the waste of electricity. Existing homes and businesses were "weatherized"—storm windows installed, drafts plugged, water heaters wrapped, attics filled with new thick insulation. New building codes required heavier insulation, tighter construction, more efficient appliances. Northwesterners saved the equivalent of several new power plants with their conservation efforts.

But good things rarely last long. The region's population doubled in the last 30 years. The energy saved over the last 30 years is being consumed by newcomers even though their individual consumption is more efficient.

The need for new generating capacity came just as a 1992 congressional law permitted states to force established utilities to sell off their generating capacity to "independent power producers." Many established utilities created new, unregulated parent companies and sold their generating capacity to themselves. They sell their unregulated generation back to their regulated subsidiaries that are now little more than captive distribution systems. They can inflate prices by taking their generators "off-line" for "maintenance" and create artificial "shortages."

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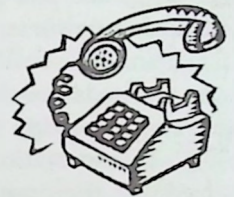
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More snow would have been quicker than building new power plants or drilling in the Arctic National Wildlife Refuge. An adequate snowpack could have bought time for Congress and the California legislature to repair the damage done by their foolish free-market fantasies. Now they threaten to engulf the entire West. **JM**

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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Art in Bloom

As the heart of Medford reaches to reclaim its soul, a new festival both symbolizes and contributes to renewed vitality.

By Eric Alan

All downtowns are neighborhoods," says Medford mayor Lindsay Berryman, envisioning people living there as well as visiting. In the case of her city, that neighborhood is one still struggling to emerge from a past period of hollowness and decline; to find a new renaissance through social and cultural revitalization. The city's motto is "Medford: The Center of It All"; and there's no question that Medford centers the Rogue Valley's transportation and commerce. Yet the center of that center, the downtown, is a place which has often been neglected in recent years. "We have a tough time in Medford bringing our own residents into the downtown," notes Russ Levin, task force chairman for Medford's new festival of art and horticulture, *Art in Bloom*.

Signs of change are everywhere at last, though, as both Levin and Berryman are quick to acknowledge. "We think Medford stands at a precious moment right now," Levin says, "with all the other things coming together: the various urban renewal projects, the [soon to be built] library, the Rogue Community College presence, new restaurants... There's a lot of new vitality." An artistic and cultural hub has grown downtown now, in the two-block area that includes the Craterian Ginger Rogers Theater, the Rogue Gallery, Vogel Park, the new library-to-be, and more. "It's a new era for Medford," enthuses Berryman, who believes that the developing cultural and educational district there is becoming a vital community cornerstone. Revitalization, she believes, is a community-building exercise. "Vitality is people. It's re-energizing the downtown... It's bringing people back in, getting them enthusiastic about their community, enrolling in projects and festivals and owning their community."

Such ownership and revitalization begins with a vision for it; and the vision of a festival celebrating downtown Medford's fledgling renaissance came from a coalescence of individual ideas. The City Council itself began a citywide visioning process in 1997 that included broad citizen involvement, including significant youth participation. The resulting vision statement includes a view of the arts taking a central role downtown, in conjunction with a beautification of the area. Other individual visions came forward, and two rather parallel ones reached Berryman from different direc-



tions. One was from longtime Medford arts activist Elizabeth Udall, who envisioned art blooming all over downtown; and who saw that in other areas of the country, one of the most effective ways to easily and cheaply beautify a downtown was through flowers. Another was from Russ Levin, who was development director of the Britt Festivals at that time—an organization whose main office resides in downtown Medford, despite its presentation of arts events in Jacksonville. Levin suggested creating an event bringing the arts and business community together, through a downtown festival. After Berryman's election, she put the two together, and a task force was formed to create *Art in Bloom*. Organization proceeded in classic fashion. "I made the mistake of missing one of the meetings," Levin smiles, "and thereby got elected chair of the task force."

Truly reluctant or not, Levin has now led the force for two years, helping to bring to fruition the first *Art in Bloom*, scheduled to occur in downtown Medford this Mother's Day weekend, May 12-13. A broad community coalition now rounds out the task force, including not only Levin, Berryman and Udall; but also Judy Barnes and Andrea Berryman Childreth from the Rogue Gallery and Art Center; Beth Berghofer from the Heart of Medford Association, rep-

representing the business community; Stephen McCandless from the Craterian Ginger Rogers Theater; Medford Parks and Recreation Department representative Tom Hilton; Julie Petretto from the Medford Visitors and Convention Bureau; and experienced event producer Marianne Wunch, whose task is to coordinate the entire weekend's full slate of events.

The inaugural event of *Art in Bloom* will actually occur the night before the main festival begins. On Friday, March 11, the mayor will preside over a reception honoring Dunbar Carpenter. Through his family foundation, the Carpenter Foundation, Carpenter has provided essential support to the local arts world over the span of a long lifetime. As Levin says, "For most people who live in Medford, and anyone that's been involved in the arts community, Dunbar is truly a heroic figure." He lists just a few of the local cultural institutions he says would not exist without Carpenter support of one kind or another: the Britt Festivals, the Craterian Theater, the Rogue Gallery. Levin hopes that the presentation to Carpenter will begin an annual tradition of a mayoral award for key contributors to the cultural well-being of the city.

Throughout the weekend the festival itself will contribute to that well-being. On Saturday and Sunday, the streets will be blocked off in the area around Vogel Park, the Craterian and the Rogue Gallery. A wide variety of events will occur downtown, all free or low cost, involving art, gardening and flower arranging, live entertainment, and of course food.

On the artistic side, a juried art exhibit will bring in work from some of the best artists in the Pacific Northwest; an invitational exhibit of southern Oregon artists will also occur. Children's art activities will also be prominently featured, in part due to the tireless energy of Susan Whipple, whose "young masters" at Grace Christian School already have had their art publicly displayed on everything from calendars to buses to City Hall walls. Whipple has visions of her own for expansion of children's role in future years of *Art in Bloom*. Berryman and Whipple, like others, see the importance of involving Medford's kids in the city's revitalization. "We want our young masters coming up and showing what they can do and getting active," Berryman says. She also sees the importance of art in their lives for other reasons. "[Art] can broaden your capacity to see dimension, and it's a wonderful tool for learning math, and enhancing comprehensive thinking. Music's great for math. Visual arts are great for depth and dimension."

The soul flowering that can occur

through the arts is true for adults as well as children; and the image of a seed sprouting into bloom—representing both individual growth and that of the downtown—is one metaphorical reason that horticulture is combined with art in this festival. There will be a variety of horticultural events taking place in a dynamic way during the weekend, including the building of a garden between the Craterian and the Rogue Gallery, in a collaborative effort between a group of landscape architects and students from Crater High School. There will also be Ikebana workshops—the Japanese art of artistic flower arranging; displays and sale of flowers, plants and garden amenities; and an integration with the overall beautification efforts of the

downtown. Planter boxes from the festival will become a permanent part of the downtown, when the festival is over.

All participants stress that the festival's effects beyond the weekend itself are key. "One important element of this event," says coordinator Marianne Wunch, "is that it was not created for event/entertainment purposes but to contribute to and further encourage the revitalization of downtown Medford." It will tie in to other events in the coming warm months: another new series called *Art in the Alley*, with art events all summer long in Middleford Alley by the new parking garage; planned concert series in Alba Park and Bear Creek Park; a movie theater series, and more. Levin says, "We're really trying to use this as kind of a launching point for the summer season, and let everybody know that Medford is a fun place with lots of things going on."

The key towards spurring the gathering town renaissance is changing perceptions—communicating that revitalization, so that people replace their old ghostly and often negative images of Medford's center with more positive views of new vitality. In that way, people will create a positive self-fulfilling prophecy by adding their own energy to that vitality. It's no secret that one perception that's had to be overcome is that new crowds coming downtown, whether appearing for outdoor events or to attend Rogue Community College, will somehow harm business there. Although the opposite seems to be true, Mayor Berryman acknowledges the difficulty of change, for many. "Some will see the positives; and some will have trouble making the adjustment. It's an evolutionary process, and I think probably some business merchants are having more trouble seeing what the changes are that need to occur to reinfuse the downtown... But merchants are beginning to see the benefits. It's becoming more and more positive." It's another visioning process.

To this point, the process of creating *Art in Bloom* has gone

CONTINUED ON PAGE 17



Participating artists in *Art in Bloom*'s invitational exhibit in the Rogue Gallery include Judy Howard (previous page) and Margaret Garrington (above).

*The first annual **Art in Bloom** festival is presented by the City of Medford and Bear Creek Corporation in association with the Medford Visitors and Convention Bureau. The project is supported in part by a grant from the Oregon Arts Commission and the National Endowment for the Arts. The festival runs Saturday, May 12 from 10 a.m. to 7 p.m. and Sunday, May 13 from 11 a.m. to 4 p.m., centered in Vogel Park. Main stage performances occur Saturday at 11 a.m., 1 p.m. and 3 p.m.; and on Sunday at noon and 2 p.m. Art Awards will be given at 3 p.m. on Sunday. For more information on the complete schedule of activities, call (541)779-4847, x324.*

The Growth Myth

Underlying southern Oregon's explosive growth are perceptions and illusions. Is growth positive? And if not, what can be done about it? At least one group believes it knows.

By Lorie C. List

In the 1970s my parents bought a house on a dead-end road as far outside of Houston as it was reasonable for my father to commute. He still got up at 4 a.m. to beat the traffic. In the 1980s, the city caught up to us and I learned to drive on the fastest growing road in the country. As I grew, the city grew up around me and the pine forests were transformed into parking lots, strip malls and subdivisions. Fifteen years later, new growth there is finally finishing off the last of the woods, and yet another two lanes are being added to any road of significance. Houston is the epitome of a place with no zoning, where sprawl is king, and where there are probably more billboards than trees.

Many of us who choose to live in the state of Jefferson come from paved places like Houston, Los Angeles, San Francisco, Miami, and Manhattan. In contrast, the local land rolls out before us as a green, spacious, lovely paradise. Population growth, however, is slowly and not so subtly climbing up Oregon's green hills and carving roads into their sides.

In the 1990s Oregon's population increased from 2.84 million to 3.37 million, making it the tenth fastest growing state in the country. Almost 70 percent of this growth can be attributed to migrants like myself. Southwestern Oregon grew even faster than the state average of 18 percent. Jackson and Josephine counties grew 22.31 percent and 19.48 percent respectively. The towns of Ashland (23.58 percent), Medford (31.92 per-



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cent), Central Point (62.81 percent), Talent (57.61 percent), and Cave Junction (62.81 percent) grew by leaps and bounds.

Fortunately, Oregon towns and cities plan for growth and grow more responsibly than some of the other places many of us have lived. Oregon state law dictates that every municipality designate an urban growth boundary to plan for and accommodate the next twenty years of growth.

Good planning definitely makes growth less visually obtrusive. For example, although Ashland grew by almost 25 percent in the 1990s, careful planning encouraged increased density and limited annexations. When Ashland reevaluated its 1980 urban growth boundary, the city found it could leave the same boundary in place for another twenty years.

In fact, when you put growth in Oregon in perspective, Oregonians

still have it good. If the land in Jackson County was divided up equally, there would be one acre for every 53 people. In San Francisco County, that same acre would be shared by 15,502 people; in New York County, 52,419. Good planning, however, doesn't make growth—or the issues associated with it—go away. No matter how well Oregon cities plan, the urban growth boundaries of Ashland, Talent, Phoenix, and Medford will someday all

touch. This leads to the question, "How long are Oregonians willing to keep putting growth in perspective?"

Most Oregonians like Oregon the way it is now. A 2000 survey

by Oregon Survey Research Laboratory at the University of Oregon found that a majority of Oregonians (65 percent) believe that Oregon's population is the right size. Only two percent believe the population is too small, and 29 percent think it's already too big. In light of those numbers, it's remarkable to realize that towns and cities not only promote growth, but subsidize it.

Although Oregonians don't necessarily want Oregon to grow, somewhere, deeply ingrained in the social consciousness are the perceptions that growth is good, growth is natural, and most of all, growth is inevitable. We can't help it. Every indicator out there measuring the health of the country and our collective psyche on a daily or quarterly basis depends on growth – per capita income, the stock market, corporate profits, the number of hours people work, the number of new housing starts – as long as these numbers are up, the country is doing well and consumer confidence is high. A report that growth slowed in the past quarter, or that new housing starts fell, sends the stock market plummeting and the federal reserve racing to cut interest rates in order to shore up the lagging economy.

The view follows that states, cities and towns that grow are healthy, and those that don't are in trouble. Ashland City Planner John McLaughlin sums it up nicely: "We have ourselves in a pattern based on growth," he says. "If you're not growing, you're dying." So what does growth buy a city? According to recent research, not what you might think.

It's logical to think that growth balances itself out; that the cost of new development is balanced by the addition of taxpayers. However, a 1998 study by Eugene-based Fodor and Associates found that taxpayers provide approximately \$33,000 in subsidies for the average new house in Oregon. Where are these hidden costs that don't get picked up by the developer or the home owner? Look to new roads, water lines, sewers, police and fire protection, schools, libraries, parks and other infrastructure to find these costs. The \$33,000 figure doesn't take into account the environmental or social costs of growth.

McLaughlin acknowledges that the costs of growth don't balance out, and that as the city grows, so do our taxes. He attributes this to the fact that as a town or city grows, the expectation for increased and better services grows as well. Every year the city extends services, the budget gets bigger and demands are greater. Although the social costs of growth are often apparent, McLaughlin says that most people don't recognize that growth also has a financial price tag.

In Ashland, growing pains generate most of the local newspaper's headlines. Growth issues are evident in community debate over the loss of a favorite local café to a bigger fire station, the expected sacrifice of some well-loved trees for a larger library, the question of how to treat sewage, a controversial ski area expansion, speed bumps on high-traffic streets, the ever-present parking issue,

and the battle over lighting the sports fields at North Mountain Park. These, however, are still the easy issues. The real issues will be water usage, electricity bills, air pollution and elbow room. Oregonians only need to look south for a taste of what's coming.

Alternatives to Growth Oregon (AGO) is a group which is the brainchild of environmentalist Andy Kerr—now an Ashland resident himself. AGO says it has a solution to the current and impending problems: stop growing. Rather than planning for smarter or better growth, AGO believes that Oregonians can plan for no growth.

"Growth," says Kerr, "is neither desirable nor inevitable." Kerr spent years in the trenches, fighting for clean water, wild fish runs, spotted owls, and old-growth forests. Now, he devotes his energy to stopping what he sees as the root cause of all environmental problems: population growth.

Kerr's focus on population growth takes him back to his own roots. At 17, he joined Zero Population Growth, one of many environmentally based organizations in the 1960s and 1970s that called for an end to population growth in the United States. Thirty years ago, ending population growth was a central component of most environmental organizations. In 1969 the Sierra Club Board of Directors called for the people of the United States to "commit themselves to limit the total population of the United States in order to achieve a balance between population and resources and to achieve a stable population no later than the year 1990."

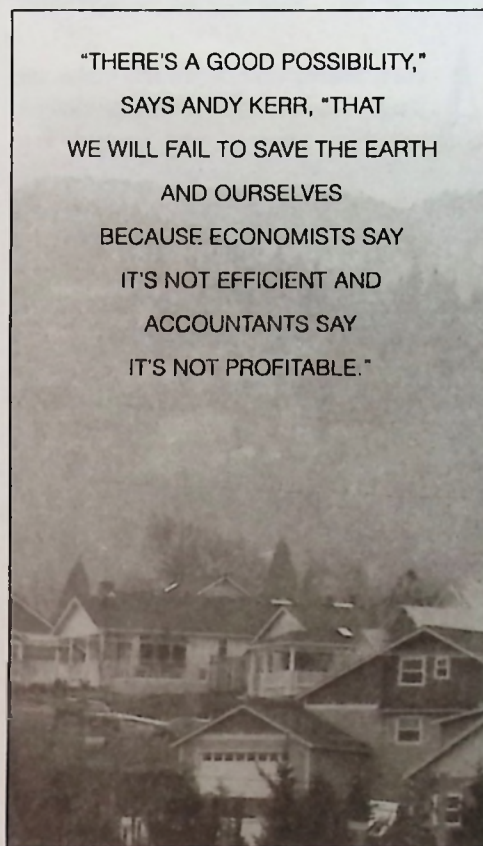
Since then, the U.S. population has grown by 70 million and most organizations, including the Sierra Club and even Zero Population Growth, have dropped the anti-population growth message from their platforms. Considering the fact that the U.S. population is predicted to increase by 50

percent in the next 50 years, it makes you wonder what happened.

According to Kerr, ending population growth isn't on the environmental agenda, much less the political one, because of the vast complexity of the issue. To truly take on population growth, a group must tackle the politically sensitive issues of birth control, poverty, stricter immigration limits, and high birth rates among Hispanics, Asians, and other rapidly growing minorities. With that in mind, it's not too surprising the issue got dropped.

Instead of addressing population growth and consumption, says Kerr, we have relied on planning and technology to save us. "Technology," he admits, "can mitigate a lot of the worst impacts – but it can't mitigate the loss of elbow room." Stopping growth requires a long-term plan, and humans, Kerr explains, evolved to deal with acute threats. "There's a good possibility," Kerr continues, "that we will fail to save the earth and ourselves because economists say it's not efficient and accountants say it's not profitable."

Faced with a crisis, Californians are finally starting to think hard about growth as it becomes evident that the state's population has grown far faster than the infrastructure needed to support it. A recent story by the Associated



PREVIOUS PAGE AND ABOVE: Recent flurries of construction have altered Ashland's character and economics. Photos by Eric Alan.

A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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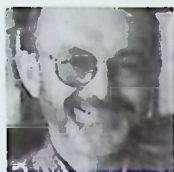
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NATURE NOTES

Frank Lang

Acorn Woodpeckers

Acorn woodpeckers always make me laugh. To me, they look like clowns, act like clowns, and sound like clowns. These, the most social of all the North American woodpeckers, live year round in groups of two to fifteen birds of both sexes and all ages. They are flashy black and white, with red caps, white cheeks and forehead, black chin and yellowish throat and white irises—a harlequin if you have ever seen one. Females be distinguished by a black area between the red cap and white forehead. Noisy and always busy, they are fascinating birds.

Acorn woodpeckers are common residents of oak and oak/pine woodlands from southern Oregon through the southwestern United States to the Andes of South America. If you haven't seen the birds, you surely have seen their granaries: oaks, sycamores (in California), ponderosa pines, utility poles, gables and cornices of wooden structures, all drilled with holes tightly packed with acorns or other hard nuts. Over 50,000 holes have been counted in one California pine. The woodpeckers eat these stored dried acorns during the winter. In early fall, they are content with green acorns. Anyone who can get beyond their enthusiasm for acorn storage also knows that they are proficient flycatchers and sapsuckers in spring and summer.

They have an unusual social life. It is as though John Humphrey Noyes studied acorn woodpeckers then invented complex marriage and the Oneida Community. The woodpeckers are about as communal as a group of organisms can get.

They all work on the granary, collecting mast (a fancy word for acorns), drilling holes, and defending the tree against all intruders, including other birds like jays, and squirrels. They almost always drive off

other birds, but are slightly less successful with squirrels.

Mating and rearing the young are also collective tasks. Sexually mature adults divide into breeders and helpers. Nests are excavated by members of both sexes, sometimes with the help of other adults in the social group. Among the breeders, mate-sharing is common. In a group with three breeding pairs, all three males apparently can breed with any female. Now that's social! Although copulation is seldom observed, multiple paternity has been demonstrated by the chemical analysis of blood enzymes between members of a breeding group and their progeny.

Among their other unusual behaviors are the practice of egg tossing and the killing of young and their communal consumption. So much for clowns.

THE WOODPECKERS

ARE ABOUT AS

COMMUNAL AS A

GROUP OF ORGANISMS

CAN GET.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

An Echoes Living Room Concert with R. Carlos Nakai

By Paul Westhelle

Many a Jefferson Public Radio listener has settled in after a hard day to the soothing and intriguing sounds of *Echoes*, heard each weeknight at 8 p.m. on JPR's Rhythm and News Service. *Echoes* host John Diliberto creates a melodic soundscape that embraces a diverse range of music, from ambient to world fusion. For over a decade, Diliberto and the staff of *Echoes* have chronicled a new world of music that embraces cross-cultural elements and new technology as well as ancient instruments. An hour of *Echoes* is as likely to include an acoustic group—mixing Indian, African, and Western instruments—as an 11th-century Gregorian chant transformed in an electronic matrix. Challenging and deep as well as relaxing, the sound of *Echoes* remains unique in radio.

A regular feature of *Echoes* is its Living Room Concert series, which allows listeners to visit the homes of musicians around the world and experience their music in the most intimate of settings. Over the years *Echoes* listeners have visited the homes of George Winston, Mark Isham and Patrick O'Hearn among hundreds of others. During a Living Room Concert Diliberto deftly creates sound portraits of each artist, skillfully interweaving interviews, music, and narration.

On Sunday, May 13th Jefferson Public Radio listeners are invited to a rare treat when Diliberto and his staff visit Southern Oregon to produce a virtual Living Room Concert with renowned



ON SUNDAY, MAY 13TH
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TO PRODUCE A VIRTUAL
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R. CARLOS NAKAI.

Native American musician R. Carlos Nakai. The program will be recorded at the Craterian Ginger Rogers Theater in Medford for nationwide broadcast on *Echoes* at a later date.

Of Navajo-Ute heritage, R. Carlos Nakai is the perhaps world's premier performer of the native American flute. His first album, "Changes," was released on the Canyon Records label in 1983, and since then he has released over twenty more recordings with Canyon. In addition to his solo appearances throughout the United States, Europe and Japan, Nakai has worked with guitarist William

Eaton, pianist Peter Kater, a traditional Japanese ensemble "Wind Travelin'Band" and various symphonies including the Phoenix, Tucson, Saskatoon, California, San Juan, Anchorage, and Arizona State University. In 1994 his third collaboration with Eaton, "Ancestral Voices," was a Grammy Awards finalist in the Best Traditional Folk Music category. Performing on American flutes, whistles, conch shell, hoof rattles, hoop drum, Zils, Kooienga Teponazbek, trumpet and vocals, R. Carlos Nakai is a perfect *Echoes* artist, using traditional instruments not to reiterate traditional sounds but to find new avenues of musical

expression for the native cultures of America.

R. Carlos Nakai will perform with William Eaton and Will Clipman. Jefferson Public Radio listeners are invited to attend this special event. For tickets and information call the Craterian Box Office at (541)779-3000.



Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Republicans in Congress complain of tendonitis and soreness in joints after throwing out yet another Clinton initiative, repetitive motion regulations. The White House has now either scrubbed or repealed anything Bill Clinton might've come in contact with.

Clinton pardon investigations (conducted by the Fox News branch of government) reach the one principal as yet untouched by the scandal. The question is, "What did Chelsea know and when did she know it?" Chelsea reportedly asked for a pardon for a really cute guy in her environmental ecology class.

Continuing its no-nonsense business approach, the Bush administration announces a plan to sell naming rights to executive branch holding, including the Weed-Wacker White House, the Merrill Lynch Lincoln Bedroom, the ADM South Lawn, and the Oval Office Depot. And of course, Camp David by Clairol. Mr. Bush will, in the future, be known as the True-Value President of the United States of America.

In a Senate compromise, the tax cut will be given as a cash advance with the option of transferring balances to a new credit card with a deceptively low initial interest rate.

On the environmental front, the president will not curb CO2 because to do so he would have to stop exhaling. As Poppy once said, when life gives you the Greenhouse Effect, grow orchids.

And the Taliban has applied for faith-based organization status.

That's all the news that isn't.



**12 Noon Saturdays on
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INSIDE THE BOX

Scott Dewing

Computing's Return to Tubes

W eighing in at just over 30 tons, the world's first digital computer, the ENIAC, was a monstrous collection of 6,000 manual switches, 1,500 relays, 10,000 capacitors, 70,000 resistors, and 17,468 vacuum tubes all housed within 42 metal cases standing nine feet tall and filling a room the size of a racquetball court. ENIAC (Electronic Numerical Integrator Analyzer and Computer) was a number-cruncher designed during World War II for the express purpose of calculating the trajectory of bullets so that the military could develop more accurate firing tables for its artillery and hit the enemy more frequently and with greater precision.

It was the vacuum tubes that formed the circuitry that allowed the ENIAC to blink its lights and churn out those trajectory calculations, as well as suck some 200 kilowatts of power that caused brown outs in its home city of Philadelphia. The use of vacuum tubes was new technology, an innovation first suggested in 1942 by John Mauchly of the Moore School of Engineering at the University of Pennsylvania. Completed in November 1945, ENIAC was three months late in helping the war effort, but was instrumental in performing calculations for weather-pattern predictions, atomic energy development, wind-tunnel design, thermal ignition, and cosmic-ray studies. Despite continual improvements to its design and the fact that it maintained an impressive trouble-free operating time of 100 hours per week, ENIAC's operating cost far exceeded those of newer computers. Computing workloads were gradually shifted to newer machines, and on October 2, 1955 at 11:45 p.m. ENIAC was powered down forever and its vacuum tubes retired to the Smithsonian.

Vacuum tubes stepped off the technol-

ogy stage in the 1960s, being replaced by transistor-based computers. Traditional transistors bowed out to integrated circuits in the 1970s and we have been finding ways to pack more and more computing power into smaller and smaller integrated circuits for four decades now. The laptop I am writing this column on weighs less than 7 pounds, has a footprint the dimensions of a sheet of paper, and is somewhere in the neighborhood of 100 million times more powerful for the same unit cost than ENIAC. According to Ray

Kurzweil in his book *The Age of Spiritual Machines*, if the auto industry had achieved the same rate of advancement during the past 50 years, we would all be driving cars that cost a hundredth of a cent and went faster than the speed of light.

In 1965, Gordon Moore, an inventor of the integrated circuit and then chairman of Intel, stated that the surface area of a transistor was being reduced by approximately 50 percent every year. Moore revised his claim in 1975 to a 50 percent reduction in size every 2 years. This became known as Moore's Law of Integrated Circuits, and, true to the law, chip manufacturers such as Intel have continued packing twice as many transistors onto an integrated circuit every two years. When you look at Moore's Law graphed out, it slopes gently at first, pulls to a tight bend, goes nearly vertical then shoots off the chart. How much longer can this mad shrinking and doubling continue?

Currently, the size of transistors in commercially available chips are pushing their way below 200 nanometers—about 400 atoms wide. Sometime during this decade, as integrated circuits follow the upward curve of Moore's Law and descend

“
LAY 50,000 NANOTUBES
SIDE BY SIDE AND YOU'VE
ACHIEVED THE DIAMETER
OF A HUMAN HAIR.”

deeper down toward the atomic level, they will have a head-on collision with some other laws—laws of physics. Somewhere down there in the molecular quagmire, silicon and other standard semiconductor materials that have hurdled the computer revolution forward will cease to work, break down, and drown in a sea of several atoms. What then? Will this speeding technology train we are on come to the end of the line, stop, and ask all passengers to disembark to the cheers of the few Luddites still left? Not a chance.

This is where the tubes return. Not vacuum tubes, but *nanotubes*, ultra-thin wires of carbon only one nanometer in diameter. Lay 50,000 nanotubes side by side and you've achieved the diameter of a human hair. In addition to being very small, nanotubes are strong, durable, and thermally stable. Most importantly though, nanotubes are conductive and can therefore play the same role in electronic circuits that silicon currently does, but surviving down there in that molecular quagmire. In short, nanotubes promise to pick up where current integrated circuit technology leaves off, pushing computing up the seemingly impossible vertical climb of Moore's Law and into an increasingly smaller future.

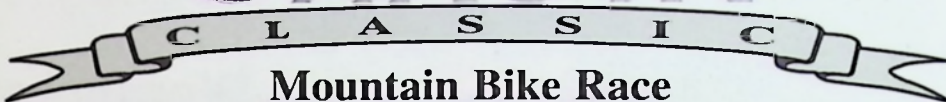
A straight nanotube conducts electricity as well as (some scientist claim better than) a metallic-based conductor. Give a nanotube a slight twist and it begins to act like a transistor. In theory, the full range of features in an electronic device can be constructed using nanotubes. I get dizzy when I try to grasp where this takes us. Nanotubes would be used to construct nanocircuits and nanoswitches in order to form nano-based computing devices. Not only would these devices be able to be incredibly small, but they would be very fast. Theorists have predicted that a nano-based computing device would run at clock speeds of more than one terahertz—1,000 times faster than today's fastest computer processors. These devices would be so small that they would no longer just fit in your pocket, they could be woven into the very fabric of your pocket.

I find it a fascinating coincidence that the first electronic device to incorporate nanotube technology was a vacuum tube lighting system. Nanotubes have also been used to create a full-color flat-panel display. In both incidences, the ability of nanotubes to emit electrons at relatively low voltages without burning out result in a more effi-

cient use of power and increased device durability. Predictions for the commercial uses of nanotubes have ranged from atomic force microscopes for analyzing DNA strands to the construction of super-strong materials that would allow cars to bounce off each other in wrecks and buildings to sway in extreme earthquakes without cracking. Some scientists have gone as far as predicting the construction of three-dimensional arrays of nanotube-based computing devices similar in capacity to the human brain—only much denser and far faster. JM

Scott Dewing works as a consultant for Project A, Inc., a professional technology services firm located in Ashland, Oregon.

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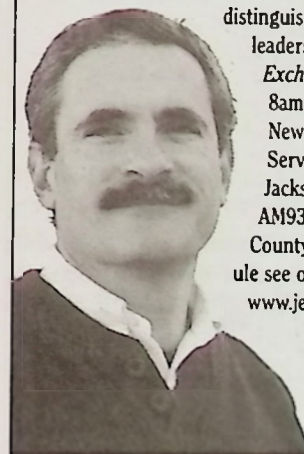
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The Jefferson Exchange *with Jeff Golden*

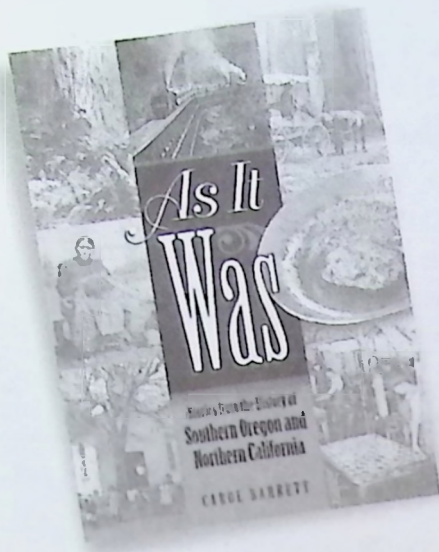
A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/ Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community



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As Heard on the Radio!



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BY CAROL BARRETT

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ON THE SCENE

Nina Totenberg, Sarah Chayes, Jackie Lyden, Korva Coleman

Women of NPR News, Part II

Last month, NPR "Founding Mother" Susan Stamberg shared a few of her thoughts on being a gender pioneer in the world of broadcast news—helping to pave the way for a whole generation of female public broadcasters to follow. Below, a few more of NPR's many key women share thoughts on the female reporting experience.

Jackie Lyden

Alternate Host and Special Correspondent, Weekend All Things Considered

I've been with NPR 20 years now—in that sense I've grown up with it. I tease and say it's the longest relationship of my life—a fact which is true. I have always felt that being female was of great benefit in a medium as intimate as radio, and at NPR in particular. People tell women stories they do not tell to men. This is true in a lot of closed societies, where women are themselves oppressed, such as in Iran; a female reporter can collect many of the most truth-telling stories that men cannot collect. She can go into homes and bedrooms, at least other women's, and get stories just waiting to be told—more intimate stories. A woman can collect stories that contain more subtlety, perhaps, and with more complexity. And there are times—not all the time, but often—when people simply open up more to women. I also had the experience, early in my career, of executives being caught off guard because they assumed that as a petite young woman, I would not be very threatening. And that played to my advantage. I also think that as a woman, I can ask a very very direct question it would be harder for a man to ask. Gender, it seems to me, affects reporting styles in so far as extending our range in terms of NPR's profile. I know that without all the female voices on the air, NPR would be a very different place.

Nina Totenberg

Legal Affairs Correspondent

Q: Why is NPR a good place for female journalists?

A: Well, there are lots of women and always were, which wasn't always true other places. That means companionship and understanding. It means a built-in support system. It means when your husband gets hurt, there are others to sit by his bedside with you; and when he dies, they are there to help you organize the funeral and to hold you; and when you fall in love again, they are there to rejoice with you!

Q: In your opinion, does gender affect reporting styles? If so, how?

A: Sometimes. Most often not. But certainly there are some men who are more resistant to women reporters, and some women who relate to women reporters more easily. Women, after all, do have some shared life experiences, as do men, and that inevitably shows up in interests and even sometimes in approach.

Sarah Chayes

Paris-Based Reporter

Q: Do you have female role models today? If so, who are they and why?

A: I frankly don't distinguish among my role models according to sex. My role models (or the people I admire) are the best reporters I know—the ones who also manage to be decent people, which is rare: one a male in his late forties, another a male in his mid-forties, another a male in his early thirties, another a woman in her late forties.

Q: Are there special challenges and/or opportunities for women at NPR? In your opinion, does gender affect reporting styles? If so, how?

A: The cliché would be to say that women

tend to take a more sympathetic and less confrontational approach to the people they interview. Rather than systematically challenging what the person is saying, women may tend more towards letting the person speak his/her piece—and letting that hang the person if necessary, rather than showing off the reporter's "superior knowledge" in questioning. But I'm not sure.

Korva Coleman
Newscaster

Q: Who are your female role models?

A: My most intimate role models continue to be women in my family. It occurs to me that I'm closer to 50 than to high school and I'm looking at other women who are ahead of me by at least a decade. It's important for me to know how to grow old with grace and joy. I want to model for my daughters all the good that I see in these older women.

Q: In your opinion, does gender affect reporting styles?

A: Of course gender affects reporting styles. One can't pretend that one is sexless or, God forbid, male. Society shapes us all and helps mold how we take in the world. Our professional craft teaches us to look beyond our own world view but not to abandon it. While I have the acquitted ability to look at a story's "big picture," it's the innate smaller picture that really tells a story. History almost always omits the smaller picture, generally the province of females, because females couldn't have really been that important in history. Yet we have influenced everything. That's always in the back of my mind as I evaluate a story.



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—LA Times

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**ASHLAND COMMUNITY
FOOD STORE**

ART IN BLOOM *From p. 9*

from daunting to smooth. "Everything that has needed to happen has happened," Levin notes with gratitude and wonder. "Every step along the way, when we've needed a player to join us, they've joined us. And every organization has been more than willing to provide resources. It's just been an amazing thing." Now, if the festival can succeed in communicating its intentions and the positive changes it's part of; if good weather holds; if the expected ten thousand people

show up; and if all else aligns, the festival will become an ever-growing annual tradition which has effects throughout the year. Berryman hopes in future years to attract artists from a wider array of surrounding states, as well as giving local artists an excellent new venue for display. All involved hope that it will deepen the beautification efforts downtown, and deepen community itself. With community involvement in the festival, Berryman says, "What we begin to get is not

just an art festival, but a building of community—and that's when you start to see revitalization of a downtown." She says she's a fan of BHAGs: Big Hairy Audacious Goals—of which this festival is one. "I think if we set our sights for great things, we can achieve them. But if we set our sights in a limited fashion, that's where we go." Upcoming weeks will show the fruit of creation.





PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT

This month JPR presents the 46th season of *The Nuveen/Lyric Opera of Chicago*. Regarded as one of the top three US opera companies, along with the Met and San Francisco, the Lyric Opera of Chicago radio broadcasts are heard every spring on Jefferson Public Radio. This year listen for operas such as Verdi's *Rigoletto* and Puccini's *Tosca* plus much more on Saturday mornings at 10:30am on the Classics & News Service.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

A Prairie Home Companion is special all month, with four live broadcasts in May. May 5th Singer Molly O'Brien is accompanied by extraordinary guitarist Nina Gerber, and Robin and Linda Williams perform from The Fitzgerald Theater in St. Paul. May 12th Garrison takes the crew on the road to the Virginia Arts Festival in Norfolk, Virginia with finger style guitar picker Stephen Bennett, plus folk-blues duo Cephas and Wiggins. May 19th slide guitar player Mike Dowling and singer Stephanie Davis join Garrison from Laramie, Wyoming. And, May 26 Garrison returns home to the Fitzgerald Theater for a live Memorial Day broadcast with the Ensemble Singers of the Plymouth Music Series doing Lutheran Camp Songs, and Dave Alvin and Greg Leisz. Tune in to *A Prairie Home Companion* with Garrison Keillor Saturdays at 3pm and Sundays at noon on the News & Information Service AM 930 in Josephine county and AM 1230 in Jackson county.



Volunteer Profile: Steve Sutfin



Steve was born in Los Angeles in 1946 and says he is starting to feel it. He picked up the drums in high school and played around the area for a number of years until he decided to migrate from the big city in the mid 1970s. Steve says he didn't really move to Ashland, he just ran out of money there. He used it for a home base while he did some road work but finally dug in around 1983. Steve picked up his first camera on a trip to Southeast Asia and has been doing photography ever since as a second form of starvation. Currently self-unemployed as a musician and photographer, he is also an amateur radio operator. Steve decided to pool all of his long, hard-earned technical and performance skills together and volunteer at Jefferson Public Radio. He does operations shifts, ably manning the control board each week.

He does operations shifts, ably manning the control board each week.

KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	

KNHT 107.3 FM
RIO DELL/EUREKA
CRESCENT CITY 91.1

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

KAGI AM 930
GRANTS PASS

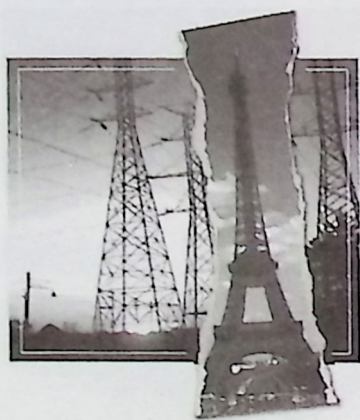
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National and
international news
from the
Canadian Broadcasting
Corporation

Weekdays at 7pm

News & Information



**News of the world
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Each weekday, *The World* brings you one hour of insightful, engaging stories from around the globe. Stories reported by native correspondents to provide listeners with a unique perspective of the day's news. With topics that include international politics, world music, science and the arts, there's no need to travel around the dial for a more compelling program.



Monday-Friday at 2pm on
News & Information Service

The World is funded in part by Merck, Lucent Technologies,
and the Corporation for Public Broadcasting

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KNHT 107.3 FM
RIO DELL/EUREKA

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

The Nuveen/Lyric Opera of Chicago

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers

around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates May birthday

First Concert

- May 1 T Alfvén*: *Elegy and Midsummer Vigil*
 May 2 W Mozart: Symphony No. 25 in G minor, K. 183
 May 3 T Schumann: *Faschingsschwank aus Wien*, Op. 26
 May 4 F Hellendaal: Concerto Grosso in D, Op. 3, No. 5
 May 7 M Tchaikovsky*: Suite from *Sleeping Beauty*
 May 8 T C. Stamitz*: Concerto in G for Flute and Oboe
 May 9 W Liszt: *Réminiscences des Huguenots* (Meyerbeer)
 May 10 T Delalande: *Symphonies pour les soupers du Roy*
 May 11 F Still*: *Ennanga*
 May 14 M R. Strauss: Horn Concerto No. 2
 May 15 T Monteverdi*: *Lamento d'Arianna*
 May 16 W Beethoven: String Quartet in C minor, Op. 18, No. 4
 May 17 T Satie*: *Gnossiennes*
 May 18 F Haydn: Symphony No. 8 in G, *Le Soir*
 May 21 M Fasch: Overture Suite in B
 May 22 T Wagner*: *Parsifal: Prelude and Good Friday Spell*
 May 23 W Françaix*: Harpsichord Concerto
 May 24 T Schubert: String Trio in Bb, D. 581
 May 25 F Khatchaturian: *Masquerade Suite*
 May 28 M Brahms: Handel Variations, Op. 24
 May 29 T Albeniz*: *España, Six Feuilles d'Album*, Op. 165
 May 30 W Respighi: *Brazilian Impressions*
 May 31 T Marais*: Suite in D

Siskiyou Music Hall

- May 1 T Alfvén*: Symphony No. 3 in E, Op. 23
 May 2 W Sperger: Symphony in F
 May 3 T Borodin: Quartet No. 2 in D
 May 4 F Harty: *An Irish Symphony*
 May 7 M Tchaikovsky*: *Manfred* Symphony, Op. 58
 May 8 T Enescu: String Quartet No. 1
 May 9 W Kamen: *The New Moon in the Old Moon's Arms*
 May 10 T Dvorak: Piano Trio No. 1 in Bb, Op. 21
 May 11 F Still*: Symphony No. 2 in G minor "Song of a New Race"
 May 14 M Beethoven: Symphony No. 3 in Eb, "Eroica"
 May 15 T Weber: Quintet in Bb, Op. 34
 May 16 W Fodor: Symphony in G, Op. 13
 May 17 T Haydn: Symphony No. 31 in D, "Hornsignal"
 May 18 F Goldmark*: String Quintet in A minor, Op. 9
 May 21 M Brahms: Piano Concerto No. 1 in D minor, Op. 15
 May 22 T Wagner*: Symphony in C
 May 23 W Handel: *Watermusic*
 May 24 T Glazunov: *Oriental Rhapsody*, Op. 29
 May 25 F Gershwin: Piano Concerto in F
 May 28 M Mozart: Symphony No. 40 in G minor, K. 550
 May 29 T Albeniz*: *Iberia*, Book I & II
 May 30 W Korngold*: *Märchenbilder (Fairy Tales)*
 May 31 T Marais*: *La Gamme (The Scale)*

HIGHLIGHTS

Lyric Opera of Chicago

- May 5 • *THE QUEEN OF SPADES* by Tchaikovsky
 Vladimir Galouzine, Katarina Dalayman, Felicity Palmer, Nikolai Putilin, Bo Ksovhus, Nancy Maultsby & Susan Nicely. Conductor: Sir Andrew Davis
 May 12 • *RIGOLETTO* by Verdi
 Alexandru Agache, Andrea Rost, Ramon Vargas, Andrea Silvestrelli and Jennifer Dudley. Conductor: Fabio Luisi
 May 19 • *THE GREAT GATSBY* by Harbison
 Jerry Hadley, Alicia Berneche, Russell Braun, Patricia Risley, Clifton Forbis, Jennifer Dudley, Andrew Shore. Conductor: Davis Stahl
 May 26 • *THE BARBER OF SEVILLE* by Rossini
 Dwayne Croft, Vesselina Kasarova, Rockwell Blake, John Del Carlo, Mark S. Doss. Conductor: Yves Abel

Saint Paul Sunday

- May 6 • *OPUS ONE*
 Franz Joseph Haydn: Trio G major, H. XV:25–IV. Finale "Gypsy Rondo"
 Antonín Dvořák: Quartet for piano, violin, viola and cello in E flat, Op. 87 -I. Allegro con fuoco
 Stephen Hartke: The King of the Sun
 May 13 • *Kronos Quartet*
 Rahul Dev Burman, arr. Osvaldo Golijov: Aaj Ki Raat (Tonight is the Night)
 Aleksandra Vrebalov: Pannonia Boundless
 Enrique Rangel, arr. Osvaldo Golijov: La Muerte Chiquita (the Little Death)
 Osvaldo Golijov: Doina
 Rezzo Seress: Gloomy Sunday
 Terry Riley: Cortejo Funebre en el Monte Diablo from Requiem for Adam
 Anibal Triolo, arr. Osvaldo Golijov: Responso (Responsory)
 Carlos Paredes, arr. Osvaldo Golijov: Romance No. 1
 Nicholas Roubanis, arr. Osvaldo Golijov: Misirlou Twist

- May 20 • Leila Josefowicz, violin; John Novacek, piano
 Manuel de Falla: Suite Populaire Espagnole
 John Novacek: Four Rags; Intoxication; 4th Street Drag; Cockles; Full Stride Ahead
 Henri Vieuxtemps: Souvenir d'Amerique "Yankee Doodle," Variations; Burlesques
 Charles Chaplin, arr. Claus Ogermann: Smile
 May 27 • *Ensemble Wien Berlin*
 To be determined.

From the Top

- May 5 • We meet a 17-year-old soprano who lives to sing desperate tortured arias; our roving reporter Hayley Goldbach receives fashion first-aid from a teenage flutist; and it's the violin vs. the viola in a special round of musical jeopardy. Great music and fun.
 May 12 • This week *From the Top* is home at the New England Conservatory's Jordan Hall in Boston. We meet several students from the prestigious Walnut Hill School outside Boston, including a cello trio, along with a pianist from San Antonio, a violinist from St. Louis and an oboeist from Pennsylvania.
 May 19 • Special guest Midori in a performance recorded at the Music Teachers National Association annual convention at Washington's Kennedy Center. Midori, who began her extraordinary career when she was the same age as many of *From the Top's* young performers, now devotes much of her time and energy to "Midori & Friends," a nonprofit organization that provides concerts and other educational activities in schools and hospitals where children do not often have the opportunity for direct involvement with the arts.
 May 26 • Sometimes we meet a young performer who stuns us with her level of determination. That's the case with Megan Cullen, a phenomenal teenage French horn player who has really had to swim upstream to continue playing music. Hear her story and delight in her musical skill this week, on an all-girl version of *From the Top*.



Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit www.jeffnet.org and click on the iJPR icon.

iJPR Program Schedule

All Times Pacific

Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Salon.com Radio
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-2:00am	Possible Musics
2:00am-6:00am	Jazz with Bob Parlocha

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM
ROSEBURG 91.9 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by John Baxter and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm
Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00-9:00pm
The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am
Possible Musics

David Harrer, Aaron Smith and Ron Peck push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

May 6 · Michel Legrand

Legendary composer Michel Legrand is also a virtuoso jazz pianist with over one hundred CDs and award-winning film scores to his credit. He joins McPartland for a program recorded before a live audience in Jacksonville, Florida in which he plays and sings his own compositions.

May 13 · Cynthia Sayer

Internationally recognized as the leading jazz banjoist, Cynthia Sayer is also an outstanding pianist and vocalist. This multi-talented artist joins McPartland to discuss her various activities, from advertising jingles to Woody Allen's New Orleans Jazz Band to the New York Philharmonic.

May 20 · Gil Goldstein

Composer and arranger Gil Goldstein came to the piano by way of the accordion, which he has rediscovered and added to the jazz lexicon. Collaborations with Jaco Pastorius, Bill Evans, and Gil Evans fostered his career and led to work with David Sanborn, Michael Franks, and Al Jarreau, and to writing original scores for motion pictures.

May 27 · Jim Ferguson

True to the title of his first CD, Jim Ferguson is "Not Just Another Pretty Bass." This accomplished bassist and backup singer for country-pop crooner Crystal Gayle is forging his own jazz career with a mellow, straightforward, and sweet tenor voice accompanied by his fluid, supple bass lines. He reunites with McPartland for some exquisite ballad duets.

New Dimensions

May 6 · Angels Among Us with Doreen Virtue

May 13 · More Awareness/Less Neurosis with Mark Epstein, M.D.

May 20 · The Wisdom Society with Winston Franklin and Chris Bache

May 27 · Using Intuition to Heal with Judith Orloff, M.D.

The Thistle & Shamrock

May 6 · Their Lives in Music

From fisher folk to farmers, weavers to miners, work in traditional lifestyles and industries has always been documented in music and song. This week we review some traditional and contemporary music describing work lives, past and present.

May 13 · Transatlantic Sessions

Here's a chance for you to enjoy some of the highlights of a dream gathering of musicians assembled for a British television series. Leading Scots and Irish musicians (Aly Bain, Karen Matheson, Eddi Reader and Paul Brady) come together with some of country music's finest from the U.S. (Jerry Douglas, Roseanne Cash, Ricky Skaggs) for some wonderfully spontaneous live sessions.

May 20 · Mary Jane Lamond

Canadian singer Mary Jane Lamond rendezvoused with Fiona Ritchie in North Carolina for a memorable conversation about the timeless spirit of Celtic music in Nova Scotia. Highlights of the chat are blended with Mary Jane's Scots Gaelic singing, and the music of her fellow Cape Breton Islanders.

May 27 · Debuts

New music from new names on The Thistle & Shamrock.



**A PRAIRIE HOME
COMPANION**

Garrison Keillor does it all, live, right in your radio. How did he get in there? Must be magic...

**Saturdays at 3pm
Sundays at 12 noon**

News & Information

A "Heart Healthy" recipe
from

Zorba Paster
ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

HOT & SOUR SOUP

(Serves 8)

6 pieces dried Chinese black mushrooms
1 green chili pepper, diced (or more)
4 cubes vegetable bullion
1 (5 oz) can water chestnuts
8 cups water
1 (5 oz) can bamboo shoots
1/8 cup rice or apple cider vinegar
1 cup green cabbage, shredded
1/4 cup low-sodium soy sauce
1 cup green onions, chopped
1/2 tsp sugar (optional)
3 tbsp cornstarch
1 lb firm tofu, cut into bite-size cubes (optional)
1 tsp sesame oil
1 (15 oz) can Chinese baby corn cobs
cayenne pepper to taste

In medium size bowl, cover mushrooms with water and soak for 20-30 minutes. Remove, pat dry with paper towels; cut into strips. While mushrooms soak, in large pot, add vegetable cubes to 7 cups water, and bring to boil over medium heat. Add all ingredients except cornstarch and sesame oil; reduce heat to low, and continue to cook.

In small bowl, add cornstarch to remaining cup of water; whisk together until all lumps disappear. Stir mixture into soup. Stir in sesame oil, and continue to cook until all vegetables are cooked through, about 25 minutes. Serve hot.

Nutritional Analysis

Calories 7% (144 cal)

Protein 16% (8.2 g)

Carbohydrate 5% (18.5 g)

Total Fat 7% (5.4 g)

Saturated Fat 3% (0.84 g)

Calories from Protein: 21%

Carbohydrate: 48% Fat: 31%

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/pr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Juan Williams with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Humankind

Profiles of inspiring people who have found an authentic purpose in life and who have a positive effect on their communities.

TUESDAY

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

BBC World Service

10:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

Salon.com Radio

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel

Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

To be announced

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Salon.com Radio

A program on technology and society hosted by Stephan Cox

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Kellor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

To be announced

6:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

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Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

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(877-677-8398)

<http://www.npr.org/>

ALL THINGS CONSIDERED

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atc@npr.org

www.npr.org/programs/atc/

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1-888-CAR-TALK

<http://cartalk.cars.com/>

DIANE REHM SHOW

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<http://www.wamu.org/rehm.html>

FRESH AIR

Tapes, transcripts 1-877-213-7374

freshair@why.org

<http://why.org/freshair/>

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<http://www.latinousa.org/>

LIVING ON EARTH

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<http://www.loe.org/>

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pj@scetv.org

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MORNING EDITION

Listener line: (202) 842-5044

morning@npr.org

<http://www.npr.org/programs/morning/>

PUBLIC INTEREST

1-202-885-1200

pi@wamu.org

<http://www.wamu.org/pi/>

TALK OF THE NATION

totn@npr.org

www.npr.org/programs/totn/

TALK OF THE NATION

SCIENCE FRIDAY

scifri@npr.org

www.npr.org/programs/scifri/

THISTLE & SHAMROCK

www.npr.org/programs/thistle/

WEEKEND ALL THINGS

CONSIDERED

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www.npr.org/programs/watc/

WEEKEND EDITION SATURDAY

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www.npr.org/programs/wesat/

WEEKEND EDITION SUNDAY

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puzzle@npr.org

www.npr.org/programs/wesun/

WEEKLY EDITION

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www.npr.org/programs/weed/

WORLD RADIO NETWORK

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London, UK SW8 2TG

(617) 436-9024 · mail@wrn.org

www.wrn.org/WRNfromNPR.html

PUBLIC RADIO INTERNATIONAL

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<http://www.pri.org/>

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AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

BEYOND COMPUTERS

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<http://www.beyondcomputers.org>

THE CONNECTION

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www.wbur.org/con_00.html

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<http://www.wfmt.com>

ST. PAUL SUNDAY

<http://sunday.mpr.org/>

SOUND MONEY

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<http://money.mpr.org/>

THE WORLD

webmaster@world.wgbh.org

<http://www.theworld.org/>

THIS AMERICAN LIFE

312-832-3380

radio@well.com

www.kcrw.org/c/tamlife/index.html

TO THE BEST OF OUR

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<http://www.notmuch.com/>

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http://www.xpn.org/sections/world_cafe.html

WRITER'S ALMANAC

<http://almanac.mpr.org/>

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jrcrawford@wclv.com

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Ukiah CA 95482

(707) 468-9830

1-800-935-8273

css@pacific.net

<http://www.newdimensions.org/>

PACIFICA NEWS NETWORK

1-818-506-1077

pacificanews@pacifica.org

<http://www.pacifica.org/programs/pnn/index.html>

THE PARENTS JOURNAL

information@parentsjournal.com

<http://www.parentsjournal.com/>

REAL COMPUTING

jdalrymple@aol.com

<http://www.realcomputing.com/>

SUNDAY ROUNDS

crn@clark.net

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Hardin Optical Company Store
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Hometown Aquarium
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CONTINUED ON PAGE 31



LITTLE VICTORIES

Mari Gayatri Stein



This art is reprinted with permission from The Buddha Smiles: A Collection of Dharmatoons (White Cloud Press) ©1999 Mari Stein. Mari's most recent book of whimsical but wise art and text is Unleashing Your Inner Dog: Your Best Friend's Guide to Life (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

rrroarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
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FROM NATIONAL PUBLIC RADIO

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival presents its 2001 Season of eleven plays in repertory. Performances in the Angus Bowmer Theatre are: William Shakespeare's *The Tempest* (through Oct. 28); *Enter the Guardsman* by Scott Wentworth (through Oct. 27); *Life Is A Dream* by Pedro Calderon de la Barca (through July 8); *Oo-Bla-Dee* by Regina Taylor (through Oct. 28); and *Three Sisters* by Anton Chekhov (July 25-Oct. 27). In its farewell season, The Black Swan presents: *The Trip to Bountiful* by Horton Foote (through June 24); *Fuddy Meers* by David Lindsay-Abair (through Oct. 28); and *Two Sisters and a Piano* by Nilo Cruz (July 3-Oct. 28). On stage in the open-air Elizabethan Theatre are three plays by William Shakespeare: *The Merchant of Venice* (June 5-Oct. 5); *Troilus & Cressida* (June 6-Oct. 6); and *The Merry Wives of Windsor* (June 5-Oct. 7). The Festival also offers *The Green Show* in the Courtyard (June 5-Oct. 7); *The Feast of Will* (June 15); *The Daedalus Project* (Aug. 20); and a number of lectures, backstage tours, concerts, and park talks. (541)482-4331

◆ Southern Oregon University's Department of Theatre Arts presents *Zastrozzi*, a comic melodrama by Canadian playwright George F. Walker, and *The Crucible*, a classic American drama by acclaimed playwright Arthur Miller. *Zastrozzi*, a tale of revenge, suspense, and deduction that focuses on the search of one man for his mother's murderer, runs May 17-20 in the Center Square Theatre. *The Crucible*, a drama based on the 1692 Salem witch hunts that hold contemporary significance today, runs May 24-June 3 in the Center Stage Theatre. Evening performances begin at 8pm, and matinees are at 2pm. (541)552-6348

◆ Actors Theatre in Talent presents *American Buffalo* by David Mamet. Previews are May 8 & 9 and performances May 11 through June 10, with evening shows at 8pm and matinees on Sundays at 2pm. With an intense slash of sparse powerful street language and outrageous humor, the story is about the underside of American business and three small time crooks plotting to steal a buffalo nickel. Adult language. (541)535-5250

◆ Oregon Cabaret Theatre continues its presentation of *Guys On Ice* through June 11 with performances Thurs.-Mon. at 8pm and also Sun. Brunch Matinees at 1pm. Ice fishing is the unlikely subject for this musical, as Lloyd and Marvin philosophize about life and love in their fishing shanty. (541)488-2902

Music

◆ The Southern Oregon University Program Board and Jefferson Public Radio conclude its One World series with *Celtic Fire* featuring Natalie MacMaster and opening act Men of Worth on Wednesday May 9 at 8pm at the Craterian Ginger Rogers Theater. Tickets are

\$29/General and \$19/SOU Students/children and are available at SOU Raider Aid, online at www.oneworldseries.org, by calling (541)552-6461 or at the box office. (541)779-3000

◆ On Sunday, May 13th at 8 p.m., Jefferson Public Radio listeners are invited to a rare treat when *Echoes* host John Diliberto and his staff visit Southern Oregon to produce a virtual Living Room Concert with renowned Native American musician R. Carlos Nakai. The program will be recorded at the Craterian Ginger Rogers Theater in Medford for nationwide broadcast on *Echoes* at a later date. Of Navajo-Ute heritage, R. Carlos Nakai is the perhaps world's premier performer of the native American flute. See Spotlight section on page 13 for more details. (541)779-3000.

◆ Jackson County Community Concert Association presents virtuoso pianist Tian Jiang in concert May 1 at 7:30pm at South Medford High School. A graduate of The Shanghai Conservatory of Music and Julliard, Tian Jiang has appeared in major concert halls and with many orchestras. (541)734-5631

◆ Southern Oregon Repertory Singers present *A Choral Tapestry* on Fri. May 4 at 8pm at St. Mark's Episcopal Church in Medford, and on Sun. May 6 at 4pm in the Music Recital Hall at Southern Oregon University in Ashland. Featured works include English composer Gerald Finzi's tender settings of Robert Bridges' poetry in praise of flowers; "The Cherubic Hymn" of Russian composer Constantine Shevedoff; Morten Lauridsen's "Mid-Winter Songs"; Herbert Howells' "Requiem"; and commissioned settings of Scottish Hebridean folksongs by Oregon's own Craig Kingsbury. Dr. Paul French conducts. Tickets are \$12/\$10/\$8. (541)488-2307

◆ St. Clair Productions presents RebbeSoul in a benefit performance for Havurah Shir Hadash on Sat. May 5 at 8pm at the Unitarian Center, 4th and C Streets, in Ashland. His unique sound of traditional Jewish music blended with Middle Eastern, African, and Eastern European rhythms also includes elements of jazz, rock, reggae and funk. \$15 advance/\$17 door/\$8 for children. Tickets may be purchased at CD or Not CD, Talent House CDs and Books, and at the Havurah office. (541)482-4154 or www.stclairevents.com

◆ Rogue Theatre presents Leon Russell in concert Sat. May 5 at 8pm at 143 SE H Street in Grants Pass. Tickets are \$28 in advance or \$30 at the door. (541)476-0141

◆ St. Clair Productions presents SONiA of Disappear Fear in concert on Fri. May 11 at 8pm at the Unitarian Center, 4th and C Streets, in Ashland. SONiA's career awards include GLAMA Best Acoustic Album, 2000 for *Me Too*; *Baltimore City Paper* Best Singer/Songwriter, 2000; GLAMA Female Artist of the Year, 1999; and others. Tickets are \$15 in advance and \$17 at the door and are also available at CD or Not CD and Talent House CDs and Books or by calling. (541)482-4154 or www.stclairevents.com

◆ The Siskiyou Singers present *England Sings*

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

May 15 is the deadline for the July issue.

For more information about arts events, listen to JPR's Calendar of the Arts

on May 11, 12 and 13 with director Dave Marston and pianist Jennifer Schloming. The concert will include outstanding examples of English choral music from the medieval, Renaissance and baroque periods through the 19th and 20th centuries. Among the featured composers are Handel, Purcell, Vaughan Williams, Britten, Lloyd Webber, and Lennon and McCartney of the Beatles. The Siskiyou Children's Chorus will make a guest appearance. Performances are Friday and Saturday at 8pm and Sunday at 4pm at the Music Recital Hall of Southern Oregon University. Tickets are \$8 and are available at Paddington Station and Tree House Books in Ashland, and at Piano Studios and Showcase in Medford. (541)482-5290 or www.siskiyousingers.org

◆ Rogue Theatre presents Michael Johnson in concert on Sat. May 19 at 8pm at 143 SE H Street, Grants Pass. Tickets are \$15 in advance or \$18 at the door. (541)476-0141



Oregon Shakespeare Festival's resident composer Todd Barton appears solo at the Old Siskiyou Barn in Ashland on May 20.

◆ Craterian Ginger Rogers Theater presents The Glenn Miller Orchestra on Sat. May 19 at 8pm. The renaissance of swing music and the Big Band sounds of the 1930s and '40s includes classic hits like "Moonlight Serenade," "In the Mood," and "Chattanooga Choo Choo." Tickets are \$25/\$22/\$19 and Youth \$18/\$15/12. A spring soiree pre-show benefit party will be held from 6-7:30pm. For a \$50 ticket supporters of the theater will enjoy salon entertainment and hors d'oeuvres, as well as the Glenn Miller show. (541)779-3000

◆ Oregon Shakespeare Festival Resident Composer Todd Barton performs a solo concert on Sun. May 20 at 3pm at the Old Siskiyou Barn. The Barn's century-old wooden walls and vaulted ceiling offer a reverberant space for hearing Bach, Telemann and Barton's own compositions played on Japanese shakuhachi. Other instruments include a Baroque recorder, the Barn's own 9-foot Mason and Hamlin concert grand piano, and more modern keyboards. (541)488-7628

◆ The Old Siskiyou Barn presents Dave and Tami Marston's Memorial Day concert, *Songs of War and Peace*, on May 28 at 8pm, and includes songs and narrative of each war in America's history, and patriotic and lamenting in support and opposition. (541)488-7628

◆ Prem Joshua brings his fusion of Indian and western music to the Talent Barn at 1828

Anderson Creek Road on May 5-6. His poignant melodies and meditative essence are blended with higher energy beats to create a unique cross-cultural experience. His concert will include music from his latest CD, *Dance of Shakti*. On Sunday afternoon, he will also lead a workshop of Indian chants, Kirtan, Bajan singing and Indian dance. Tickets for the concert at One World, Soundpeace or by phone. Workshop tickets by phone only. (541)535-5361.

Exhibits

◆ Rogue Gallery and Art Center announces a juried *Art in Bloom* Invitational Exhibit May 10 through June 2. The first annual *Art in Bloom* festival will take place May 11 through 13 in downtown Medford's block of Vogel Park, the Craterian and Rogue Gallery. Medford's historic downtown will be transformed into a showcase of visual and performing arts, horticultural displays and fine local food and beverage. See feature article, page 8. (541)772-8118 or www.roguegallery.org

◆ The Schneider Museum of Art on the campus of Southern Oregon University presents the Scenic Design of Richard Hay (Oregon Shakespeare Festival) June 15 through Sept. 23. Museum hours are Tues.-Sat. 10am-4pm with First Friday 4-7pm. (541)552-6245

◆ Hanson Howard Gallery presents *Works on Copper* by Marie Maretska through May 30 with a First Friday Reception May 4 from 5-8pm. Located at 82 N. Main Street in Ashland, hours are 10:30am-5:30pm Tues.-Sat. (541)488-2562

Other Events

◆ Suzee Grilley and Liz Finnegan present *Finnegan, Grilley: Matter Over Mind* on Fri. and Sat. May 11, 12 and 18, 19 at 8pm, and Sun. May 13 at 2pm. The show highlights include "Dum Taka Zing Bop," a rhythmic roller coaster ride set to an original percussion score by Terry Longshore; a new work, featuring early American mountain or hillbilly music; and "Seven Women" which recognizes the many moods of womankind. Tickets are \$10 and available at One World in Ashland. (541)488-0791

◆ The Southern Oregon Historical Society and the Camp White Historical Society present *The History of Camp White* through August at the Jacksonville Museum, 5th and C Streets, in Jacksonville. Hours are Wed.-Sat. 10am-5pm, and Sun. noon-5pm. The history of Camp White and its soldiers and nurses is portrayed through interpretive text; photos; mannequins in Army uniforms; and artifacts including U.S. and Japanese rifles, a machine gun, mortar, bunk beds, and a hospital bed. (541)773-6536

◆ Justine and Michael Toms, host of NPR's *New Dimensions*, will hold an evening talk and a weekend workshop in Ashland, sponsored by the Horizon Institute. The talk, *New Dimensions and the New Millennium*, will take place on May 4 at Wesley Hall, First UMC, 175 N. Main St., at 7pm. Tickets \$10, available at Soundpeace. The workshop, *True Work: Making a Life While Making a Living*, will occur Saturday and Sunday May 5-6 in the

Stevenson Union on the SOU campus. Tickets \$150 advance/\$175 door. (541)552-0460.

KLAMATH FALLS

Theater

◆ The Linkville Playhouse concludes its presentation of *Hayfever*, directed by Guy Jakubowski, May 4-5, at 201 Main St. For tickets stop by Shaw's Stationery, 729 Main St., or call. (541)883-7519

◆ Ross Ragland Theater presents *A Thousand Cranes* May 17-19 at 7:30pm and May 20 at 3pm. The true and poignant story of Sadko Sasaki, who was two years old when the atomic bomb was dropped on the small city of Hiroshima, takes place when Sadako is twelve years old. Tickets are \$9/\$7/\$5. (541)884-LIVE

Music

◆ Ross Ragland Theater presents Michael Allen Harrison, producer, arranger, and concert pianist, on May 11 at 7:30pm. Original compositions range from intense movie scores to passionate arrangements for piano, orchestra, ballet, and jazz. The Rag-Tag Choir will also perform. Tickets are \$15/\$12/\$10. (541)884-LIVE

Other Events

◆ Klamath Community College (KCC), Klamath Falls Bureau of Land Management, and the US Fish & Wildlife Service present the Second annual International Migratory Bird Day Celebration on May 12, 10am-3pm at KCC in Klamath Falls. This free event focuses on birds and their habitats. Highlights include children's activities, bird walks, live birds, local vendors, and a fun learning experience for the entire family. Featured area artists and musicians include Spanish singer, Shellie Baker, with Kirk Heims on guitar, and the Oregon Old Time Fiddlers (Dist. 1). For free pre-event seminars offered at KCC call (541)882-3521. For general information call the BLM. (541)883-6916

UMPQUA VALLEY

Theater

◆ Centerstage at Umpqua Community College continues its 2001 season with a spring play May 10, 11, 12, 17, 18, 19 at 8pm and May 13, 20 at 2pm. Call for details. (541)440-4691

◆ Umpqua Actors Community Theatre continues its presentation of *Pirates of Penzance* by Gilbert and Sullivan, directed by Myana Clark, through May 20 at the Betty Long Unruh Theatre. Tickets are \$8/\$4. The theatre is located at 1614 W. Harvard, In Fir Grove Park, Roseburg. (541)673-2125

Exhibits

◆ Whipple Fine Arts Gallery at Umpqua Community College presents a Student Art Show May 1 through June 8. Gallery hours are Mon.-Fri. 1-5pm or by special request. (541)440-4691

CONTINUED ON PAGE 33



RECORDINGS

John Baxter

Beefheart

"I don't believe in time, you know,
4/4 and all that stuff"

—Don Van Vliet, a.k.a. Captain Beefheart

The word "edgy" floats around the popular lexicon these days like the word "cool," an all-purpose term with a vague definition that everyone nonetheless understands. "Edgy" isn't ubiquitous, like "cool," but some day it may be. Critics love to use it, and, I imagine, so do marketing departments. You read it in rock criticism, as in "Vic Chesnutt is an edgy songwriter" or "Ani DiFranco's edgy new CD." In Hollywood, Quentin Tarantino was edgy a few years ago; he now may just be cool, if he's anything at all. In literature, William Burroughs is edgy.

"Edgy" carries the leftover aura of "avant-garde," as in something new and daring, maybe even dangerous—"edge of the cliff," or "bleeding edge," that sort of thing. Most cultural critics seem to agree that there is no avant-garde anymore, except as a historical description. In jazz, for example, the avant-garde passed into oblivion sometime in the late '70s, to be replaced by the Marsalis orthodoxy that framed Ken Burns' recent film. I can't imagine many marketing departments adopting "avant-garde," either, because, well, it's a foreign term and has one syllable too many. There aren't any avant-garde SUVs, but plenty of them claim to be edgy.

So it was that I came to be discussing music with Lars and the Nurse during a recent visit to *The Retro Lounge*. Over a TV dinner tray arrayed with Hi-Ho crackers, jars of cheese food and plenty of Grape Nehi, the subject turned to Don Van Vliet, better known as Captain Beefheart. "Edgy," Lars said. I agreed. Further, Lars claimed, Beefheart defined the edge in such a way as to forever prohibit any musician from being edgier. "He is the edge,"

we all concluded. "The edge starts and ends with Captain Beefheart."

Don Van Vliet was born in southern California and was proclaimed a child prodigy—as a sculptor and painter, not a musician. In fact, he was offered a scholarship to study in Europe, but his parents rejected the idea

and the family moved to the Mojave desert, where the young Van Vliet met up with a guy named Frank Zappa. Van Vliet soon picked up the saxophone and harmonica and joined some local bands. He and Zappa would occasionally work together for the rest of both men's careers.

Van Vliet adopted the name of Captain Beefheart and formed the Magic Band, which began as a blues-rock outfit. But Beefheart soon led the Magic Band to the edge and never left. Vocally he combined the ominous growl of Howlin' Wolf with a four-plus octave range that could leap into the sun. Musically he combined the boogie grooves of John Lee Hooker and Bo Diddly with unconventional time signatures and dadaist lyrics, and his band attracted phenomenal musicians (one early member was a young Ry Cooder) who played with uncompromising, snarling ferocity. Beefheart gave band members names like Zoot Horn Rollo, The Mascara Snake and Winged Eel Fingerling.

The Magic Band's first release *Safe As Milk* (reissued in 1999 by Buddha), probably remains the most overtly bluesy of Beefheart's albums. By 1969, with the epic *Trout Mask Replica* (Reprise), though, the Magic Band was making fiercely unusual music that remains, well, edgy to this day. It is said that Beefheart wrote all 28 of the album's songs in the span of nine hours. Songs from that album like "Moonlight on Vermont" and "Steal Softly Through

Snow" un hinge the melody and rhythm in ways jazz master Ornette Coleman would articulate as "Harmolodics" a decade later.

As is so often the case, Beefheart's career was marred by record company politics and contractual battles, made more difficult by his own mercurial temperament. But he continued to make unbelievable music. The two albums released in 1972, *The Spotlight Kid* and *Clear Spot* (reissued by Reprise on one CD) remain to me his most perfect music. Snaking blues boogies like "I'm Gonna Boogierize You Baby," "There Ain't No Santa Claus on the Evenin' Stage," and "Nowadays a Woman's Gotta Hit a Man," are balanced with some of Beefheart's most gorgeous tunes, "My Head Is My Only House, Unless it Rains," and the rare love song "Her Eyes Are a Blue Billion Miles" (which found its way onto the soundtrack of the film *The Big Lebowski*).

Captain Beefheart's career as a musician ended in the early 1980s with an album called *Ice Cream for Crow* (Blue Plate). Desiring a return to his first love, painting, Don Van Vliet left Captain Beefheart behind. He lived near Eureka for a while, but now lives reclusively in the Mojave, and his health is suffering as he battles multiple sclerosis. His paintings are handled by major galleries, and some critics think him one of our country's best expressionist painters. In the past couple of years he's been saluted with two major retrospective CD boxes, the compilation 2 CD set *The Dust Blows Forward* (Rhino)—an excellent survey of Beefheart's career—and the 5-CD set of rarities *Grow Fins* (Revenant). This year, Rhino Handmade released a limited edition live recording of Beefheart and the Magic Band, *I'm Going To Do What I Wanna* (Internet sales only at www.rhinohandmade.com).

Beefheart once described his band as "non-musicians who are painting artists." In fact, many of them are just that, and others continue to make exciting music. Victor Hayden (The Mascara Snake) and Moris Tepper both follow dual careers as musicians and painters. Bill Harkleroad (Zoot Horn Rollo) is working on a new album. Sadly, though, there will be no more new Captain Beefheart music. But his claim to the edge will always be safe. ■

John Baxter hosts *Open Air* on the Rhythm & News Service, 9 a.m.-noon Monday-Friday. He is also JPR's Director of New Media.

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Rhythm & News



AS IT WAS

Carol Barrett

Harpist

Angelo Yeagar was born in Naples, Italy. When he was about thirteen, his father sold him to a man who wanted Angelo because he could play the harp. He brought him to New York, dressed him in ragged clothing, and sat him on street corners begging. His owner took the money and gave Angelo only enough food to keep him alive. The boy did this for two or three years and finally ran away. He found his way to Hornbrook, California where he remained for a short while. Leaving there, he played his harp in San Francisco and Winnamucca. He saved enough money to bring his mother, sister and two nephews to this country. They settled in the Cottonwood Basin, where he farmed and took care of his family.

For years, Angelo Yeagar played his harp in the Niles Orchestra. Jay Niles was a prosperous and popular man in the area, who built several businesses including a hotel in Alturas.

Angelo lived near Henley until his death in the early 1900s.

Source: *The Land of Remember, J. Roy Jones*

Rural Entertainment

There were no vacations for farmers and ranchers. Animals and gardens had to be looked after daily. Sundays were only slightly less demanding but holidays were celebrated. Eating, drinking and dancing were holiday pleasures. Christmas was no exception. Thanksgiving, the Fourth of July and weddings were always times for celebration. If someone had stayed behind to take care of the chores, people might stay for two or three days visiting with friends and relatives they wouldn't see until the next get together.

Any family who had a large house or space enough in their barn would host a dance and provide food. Everyone was invited and they, too, brought food. Around the turn of the century, near Happy Camp, California, Chauncey Fry had the reputation as an outstanding fiddler. If he had heard a tune, he could play it and was always in demand. Someone would take up a collection for him by passing the hat.

Summers brought baseball games with elaborate picnics, informal horse racing, horseshoe pitching and anything else anyone could think of. Dancing usually ended any day's celebration. These get-togethers were made more festive by the fact they were so rare.

Source: *Illahe, Kay Atwood*

Anita Loos

In the early days of motion pictures, a movie would be shot in a few days. The film would be edited and then someone would add the subtitles. Adding the subtitles was how Anita Loos began writing for movies. Before she was through she had written four novels, four non-fiction books, ten plays, five musicals, and 156 screen plays. Her most famous was *Gentlemen Prefer Blondes*, written in 1926.

Anita Loos was born in the town now known as Mount Shasta. Her father started the first paper in Etna, California, *The Weekly Post*, in 1881. He edited *The Yreka Union* for a time and at the time of Anita's birth was the editor of *The Mascot*, Sisson's weekly newspaper. Her mother was from Yreka.

R. Beers Loos moved his family to San Francisco when Anita was about six years old. There he worked in the theater. Anita began writing and her work became the main family support when she was still in her mid-teens.

The family returned regularly to Yreka for as long as Anita's grandmother lived.

Source: *Siskiyou Pioneer, 1981; A Girl Like I, Anita Loos*

TM

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.



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Press found that some Californians are hoping the rolling black-outs and high utility bills will dissuade people from moving to California. In 2000, antigrowth or slow-growth measures were on ballots in more than 50 of California's 58 counties.

AGO aims to keep Oregon intact by rekindling the dialogue about population growth before Oregon becomes another California. In a recent AGO newsletter Kerr wrote, "Planning alone—in the face of population increases—cannot keep Oregon Oregon... Oregon is on its way to becoming a better-planned California; the Willamette Valley another Puget Sound, and Portland a Los Angeles with light rail (maybe)."

AGO doesn't pretend to have the solution to population growth, but it does have a lot of suggestions. Stopping the subsidization of growth is one of AGO's immediate priorities. On the top of AGO's legislative agenda is an initiative that would prohibit local jurisdictions from making decisions that enable growth without preparing a "development impact statement" on the impacts and costs associated with increased development. A development impact statement would disclose the impacts of growth on such things as traffic congestion, air quality, infrastructure costs, teacher/student ratios, water quantity and quality, and quietness.

Linked to this initiative is one that allows local communities to choose a no-growth alternative, something that state law does not currently allow, according to AGO. Municipalities would be able to stop growth by limiting building permits and new hook-ups to sewer and water, or prohibiting the extension of city services to unserved areas.

According to AGO, it makes more financial sense for local governments to buy up all of the undeveloped land within their borders to prevent, rather than subsidize its development. McLaughlin agrees that in many ways Ashland would be better off under the above scenario. However, he points out that negative impacts associated with growth would simply shift to surrounding areas.

Ashland, McLaughlin explains, has limited some types of growth by putting restrictions on building size, essentially pushing the Wal-Marts and Costcos to near-

by towns. And while Ashland residents are spared the direct impacts of such large retailers, impacts to the regional transportation system increase as Ashlanders continually drive to Medford to enjoy discounted prices.


The point, says McLaughlin, is that decisions to limit growth will only be effective if made on a regional basis. He also notes that part of the problem is that cities only plan for 20 years at a time. Ashland, he says, should still be Ashland in 20 years, but beyond that it's hard to say what will happen.

To make the concept of stopping growth both tangible and manageable for Oregonians, AGO has developed a list of "Twenty-Five Actions to End Growth in Oregon." These actions take on some of the nation's hottest political issues, including restructuring the tax system, limiting immigration, winning the war on poverty, raising the minimum wage, funding domestic and international family planning, reducing the work week, and of course, restraining consumption.

Many of AGO's efforts are aimed at getting Oregonians to recognize the disconnect between their desire to maintain current population levels, and the political desire to subsidize growth. The reason for this disconnect, explains Kerr, is that the small percentage of Oregonians making it big on growth are the ones who finance campaigns. He points to newspapers, developers, and car dealers, all of whom depend on growth. Not surprisingly, campaign finance reform makes AGO's top 25 list of what Oregonians can do to stop growth.

Something missing from AGO's top 25 list is what to do about people like me – the opportunistic migrants escaping from other states that accounted for 70 percent of Oregon's population growth in the 1990s. The better Oregon looks in comparison to the rest of the country, the more attractive it becomes as a place to move.

Domestic migration is another difficult question, but all of the questions about population growth are difficult. Kerr sighs as he says, "You've gotta have hope—have faith that we can take control and others can too. If we quit subsidizing growth, there will be less incentive for people to move here."

Kerr acknowledges that AGO has a difficult task ahead. He says nonchalantly, "We're only trying to change the course of western civilization—at least in Oregon." In the meantime, Oregon's population is expected to increase by another million in the next 25 years. 

Alternatives to Growth Oregon is located at 520 SW Sixth Avenue, Suite 930. Portland, OR 97204-1513. AGO can also be reached at 503-222-0282 or www.AGOregon.org.

ARTSCENE

From p. 29

NORTHERN CALIFORNIA

Music


◆ Shasta College Center for Fine Arts and Communication presents a Community Jazz Band Concert on May 2 at 7:30pm in the Shasta College Theatre. John Gonsalves is guest conductor. On May 9 at 7:30pm the Jazz Choir and Day Jazz Band will perform; Dr. Elizabeth Waterbury and John Gonzalves conducting. (530)225-4806

◆ Shasta Symphony Orchestra presents *Happy Mothers and Others Day Concert* on Sun. May 13 at 3:15pm in the Shasta College Theatre. The Shasta College Youth Symphony, Shasta Symphony and Russian pianist, Andrey Ponochevny, will be featured. Dr. Richard Fiske conducts. Tickets are \$10/\$9. (530)225-4806

◆ Shasta College Center for Fine Arts and Communication presents the community Chorale and Women's Ensemble Concert on May 19 at 7:30pm in the Shasta College Theatre. Dr. Elizabeth Waterbury conducts. (530)225-4806

◆ Humboldt Arts Council presents *Saturday Nights at the Morris Graves* through May in the Rotunda of the Morris Graves Museum of Art, 636 F St., Eureka. Local jazz composer and pianist, Darius Brotman, performs with other talented local musicians in an *Arts Jam* on May 19 at 8pm. Tickets are available at the door \$7/\$5. (707)442-0278

Exhibits

◆ Morris Graves Museum of Art continues its presentation in the Melvin Schuler Sculpture Garden: *Inquiry Into Humanity*, Sculpture by Nathaniel Hein through June 17. The museum is located at 636 F St., Eureka and hours are Wed.-Sun. Noon-5pm. (707)442-0278 

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THEATER

Molly Tinsley

Diverging Dreams

The only thing that bothers me about the Oregon Shakespeare Festival production of *Life is a Dream* is that dead man: the hapless courtier flung from a parapet by Segismundo in the middle of Act One. Segismundo has awakened from a drugged coma to find himself freed from the chains he has borne all his life, no longer alone in a desolate mountain cell, but surrounded by the luxury of the royal palace in Polonia. His guard Clotaldo has just explained to him the reason for his prolonged imprisonment: alarmed by portents at Segismundo's birth which foretold his violent, patricidal future, his father Basilio, King of Polonia, had him locked away.

We can understand why Segismundo goes berserk at this information, but when an attending noble tries to calm him, we watch in horror as Segismundo grapples with the man, then heaves him down into the sea. The prophecy Basilio hoped to outsmart has fulfilled itself: Segismundo has committed the murder that will justify his father's packing him back to solitary confinement.

But Segismundo's story isn't over. He is yet to be re-liberated by rebel hordes. He has yet to conquer Basilio's forces and get the girl of his dreams, Rosaura, who has come to Polonia seeking revenge on the Duke of Muskovy for raping her. In short, by the final curtain, our hero is set to live happily ever after, as the dead courtier sinks into oblivion.

Maybe this isn't such a big deal, but I can't recall a Shakespeare play that blinks at murder, much less richly rewarding it. My consternation sent me to the texts—plural—a faithful translation of the original Calderon and the OSF adaptation by Laird Williamson. I found two very different plays,

and perhaps a reminder that tampering with a seamless work of art has its snags—a nip or tuck in one spot forces alterations throughout, and may leave disconcerting loose ends.

Don't get me wrong, I loved Williamson's adaptation onstage, where Kevin



DAVID COOPER

Kevin Kenerly as Segismundo in OSF's powerful, creative adaptation of *Life is a Dream*.

Kenerly as Segismundo hurtles from righteous fury to bewildered pathos, finally, miraculously, achieving a poise of tenderness and magnanimity. The adaptation modernizes Calderon, and I am certainly biased toward the modern. I prefer staccato dialogue to declamation; I find emotional intensity more dramatic than logical intricacy. I tend to pin bad behavior on a deprivation of love rather than on a deficit of reason, and to see parents as the embodiments of Fate, rather than fellow victims of it.

But is Calderon modernized really Calderon? The original *Life* is not so much a heart pleaser as a brain teaser. Calderon's world may be, as Clotaldo laments, "a labyrinth wherein the reason can find no clue," but reason keeps trying. His characters argue constantly with themselves, and sometimes with each other, as they confront the moral dilemma, the existential paradox.

In Calderon's play, Segismundo's opening soliloquy reads like a legal brief in which he challenges the logic of a creation that robs him of the freedom bestowed on lowlier animals. By contrast, Williamson's Segismundo is a volcano of "molten anger" from the start. He decries a "hollow and unfeeling universe" not so much for making no sense but for being unfair. In Calderon's play, Basilio's first monologue, loaded with ambivalence, revisits the pros and cons of his decision to disown Segismundo and ends by reversing it. In Williamson's adaptation, the speech is

parceled out among three scolding advisors, which certainly raises the drama quotient but turns an already weak king into an intolerably stupid one.

Though news of their royal blood sends both princes on a murderous rampage, Calderon roots it in a sudden influx of "pride and power," Williamson in the pain of discovering one's own father at the source of one's suffering. When Segismundo then tries to force himself on a beautiful woman, the original Rosaura excoriates him for being "inhuman, barbarous, cruel" as a wild beast while the adapted Rosaura displays an amazingly selfless patience, affirming her faith in his greatness and his "gentle soul."

In the final act, Segismundo must choose between restoring Rosaura's honor or allowing his own surging desire to compromise it further. Calderon's hero draws aside with the comment, "Let's think," which he does, and concludes by respecting Rosaura's wish—marriage to the Duke of Muskovy, not a rapist originally, but the fiancé who jilted her to pursue a more profitable marriage at court. Sigismundo himself will marry his cousin Estella, but lest these wedding plans suggest a shift from labyrinthine politics to romance, his penultimate speech orders the death of the rebel leader who helped him claim the throne!

Onstage in the Bowmer, romance prevails: Segismundo is embraced and cajoled into curbing his sexual appetite by a soothing vision of Rosaura, who in the end suddenly loses her consuming interest in matters of honor and chooses to marry him after all. And so the "poor abandoned child," who happens to have killed a man, is redeemed by the love of a good woman.

In 1691 Nahum Tate infamously adapted *King Lear* for the London stage, permitting Lear to triumph and Cordelia to marry Edgar and live happily ever after. Though this version was produced into the nineteenth century, mention of it today prompts the sort of smirks reserved for Laurence Welk and matadors painted on velvet. Tate's play may distort Shakespeare, yet it reveals much about the audiences who loved it. I wonder what the the OSF's adaptation of Calderon says about us? ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press).

POETRY

Six Prayers

BY RALPH SALISBURY

Thunderer God of the turbulent sky may
my turbulent mind shape
for my people
rain clouds
beans
pumpkins
and yams.

East Spirit
Dawn Spirit may
birds awaken in
the forest of teeth
whose river your color must say
frozen mountains'
prayer that you
will loosen them.

Spirit of the North
whose star is our
white mark
like the blaze we chop in black bark
where the trail home
divides
even in
our homes
we need
you to guide.

Spirit of the Sunset West
may gray clouds
hiding friends from me
glow
like yours
that we grope
toward each other through
a vivid rose.

Spirit of the South
direction of
warm wind
warm rain
and the winter sun
like a pale painting of a morning glory
help me Spirit that in my mind humble things
a man may give to his child may grow
the blue of berry
orange of squash
crimson of radish
yellow of corn
when the green of even the tallest pine
is wolf tooth white.

Spirit of the Earth
keeper of Mother Father
Sister Brother
loved ones all
once praying
as I pray
or in some other way
Spirit the black dirt
is like the black cover of
a book whose words
are black ink I can
not read
but I place my brown hand
on snow
and pray that more than snow
may melt.

Ralph Salisbury, University of Oregon Emeritus Professor, has published eight books of prose and poetry. His work last appeared in The Jefferson Monthly in 1997 when he gave a reading in Ashland. Salisbury's poem here is included in his most recent book, Rainbows of Stone (University of Arizona Press, 2000), and is published with permission. The poems in Rainbows of Stone combine his childhood life of farming and hunting, his World War II experiences as a member of a bomber crew, and his devotion to the Cherokee religion's harmony with the forces of Nature.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:
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Top Ten Ways to Frolic in the Merry Old Month of May in the Mount Shasta Region



Photo courtesy Nancy Ziller/Eastman's West

1. Kick up your heels at the **Scott Valley Pleasure Park Rodeo** May 6th in Etna. Start the day with a cowboy breakfast, enjoy the parade, then cheer for the bull riders and mutton busters in the professional rodeo.
2. Tiptoe through the tulips in the gardens at the **McCloud Hotel and Stoney Brook Bed & Breakfast** in McCloud...nice places to rest and enjoy the beauty of this historic mill town.
3. Take to the greens for **81 holes of golf** on 6 fantastic courses in 3... okay 4 days. Feast your eyes on the beautiful mountain, forest and lake settings between shots.
4. Play along with your kids during the fun **Migratory Bird Day** activities, May 19th at the **Upper Sacramento River Exchange Center** in Dunsmuir.
5. Enjoy a rambling bike ride past the budding flowers and emerald pastures of **Scott Valley**. Take a lunch break at any of the small historic communities dotting the valley.
6. Stop to smell the flowers blooming in the **Botanical Gardens** at the **Dunsmuir City Park**. Check for early arrivals in the hummingbird and butterfly gardens.
7. Find adventure with a day trip on exciting **spring rivers** with local guide companies.
8. Set your sights on a spiffy hot rod at the **British Car Gathering** in Dunsmuir May 26th & 27th. Saturday kicks off with a town-wide swapmeet, then a parade of cars at noon.
9. Plan a picnic in historic **Greenhorn Park** in Yreka, then stroll through the reconstructed mining town. Or just toss a line in the reservoir and relax.
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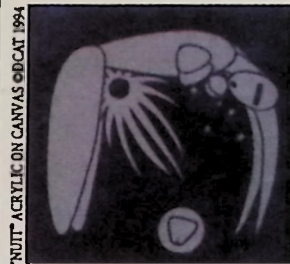
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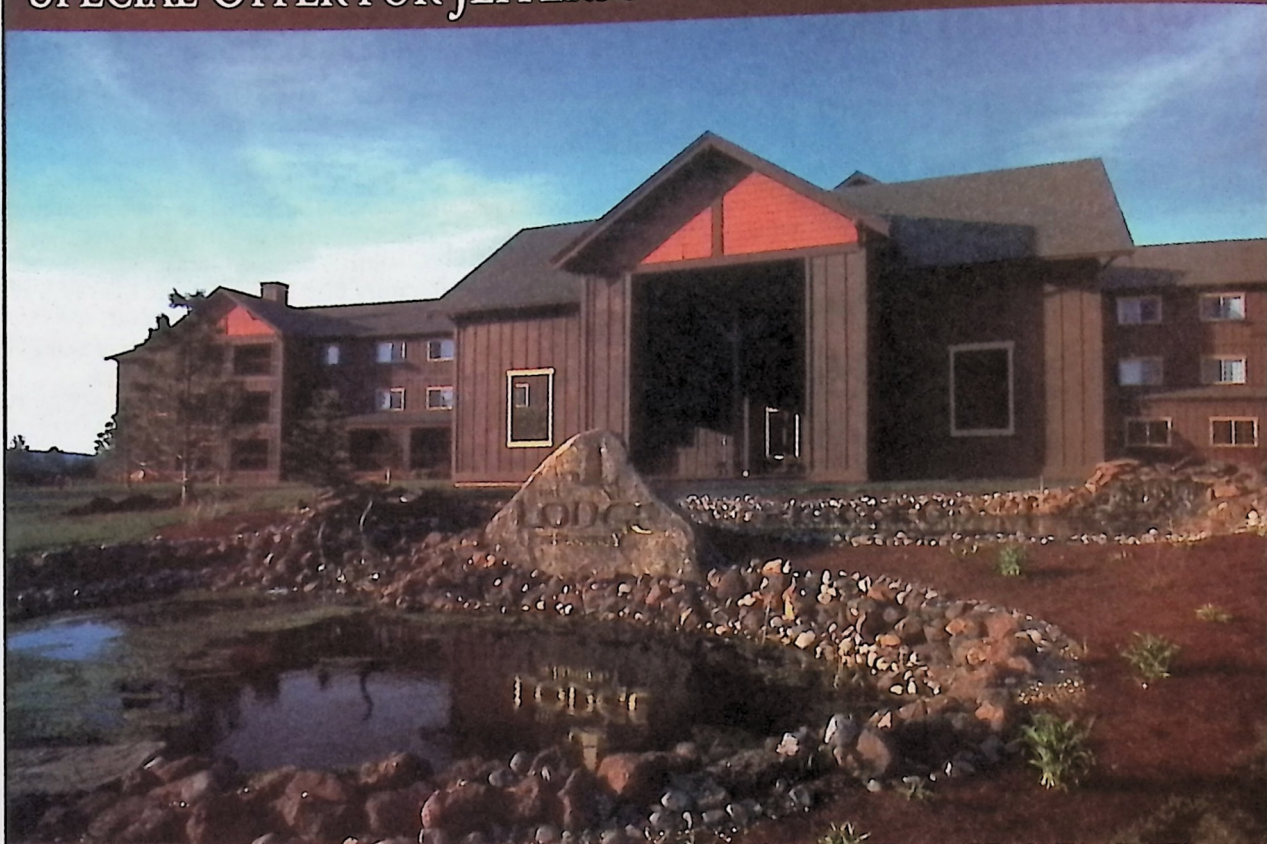
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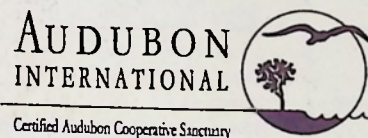
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